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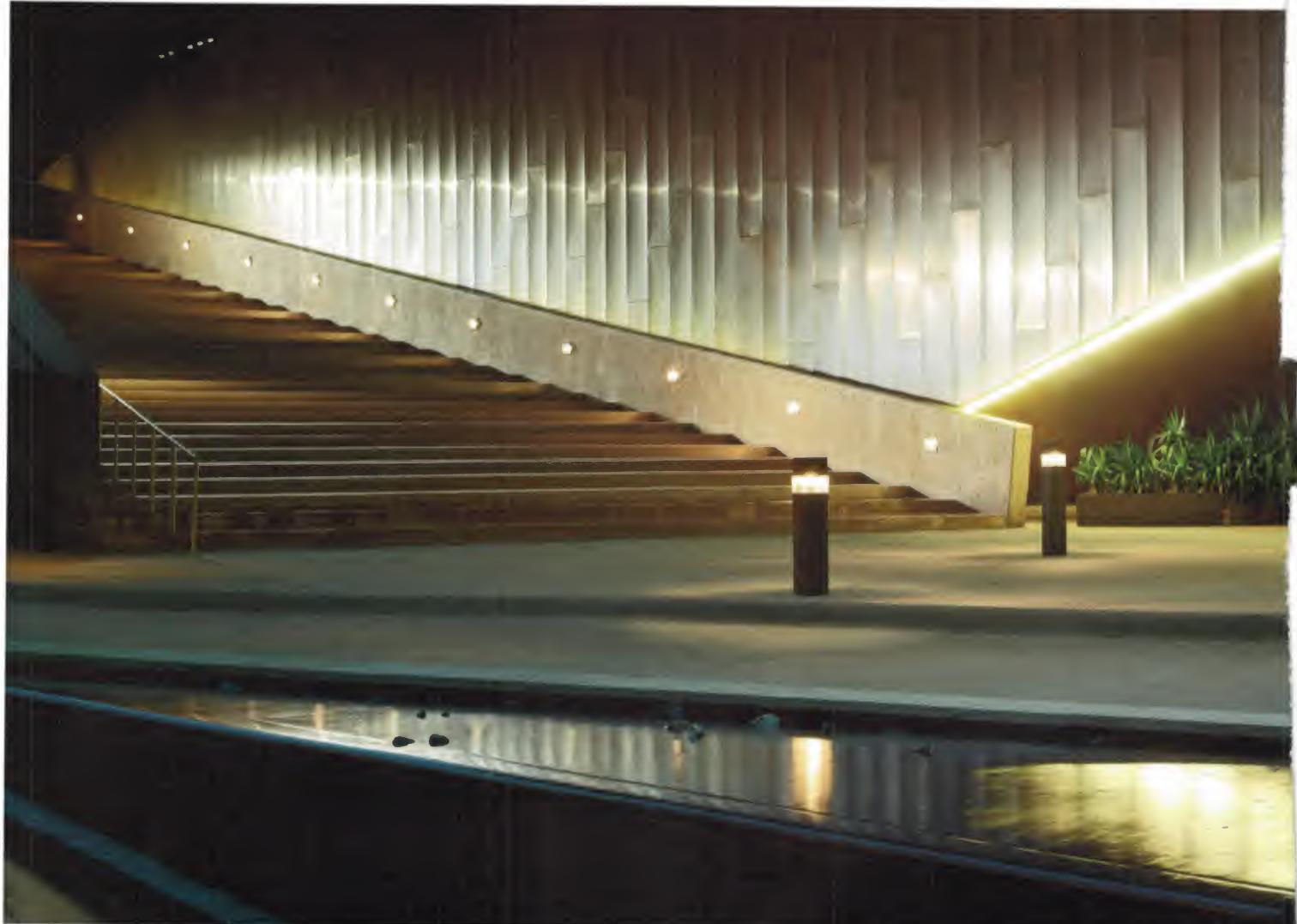
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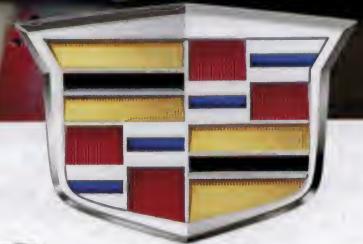
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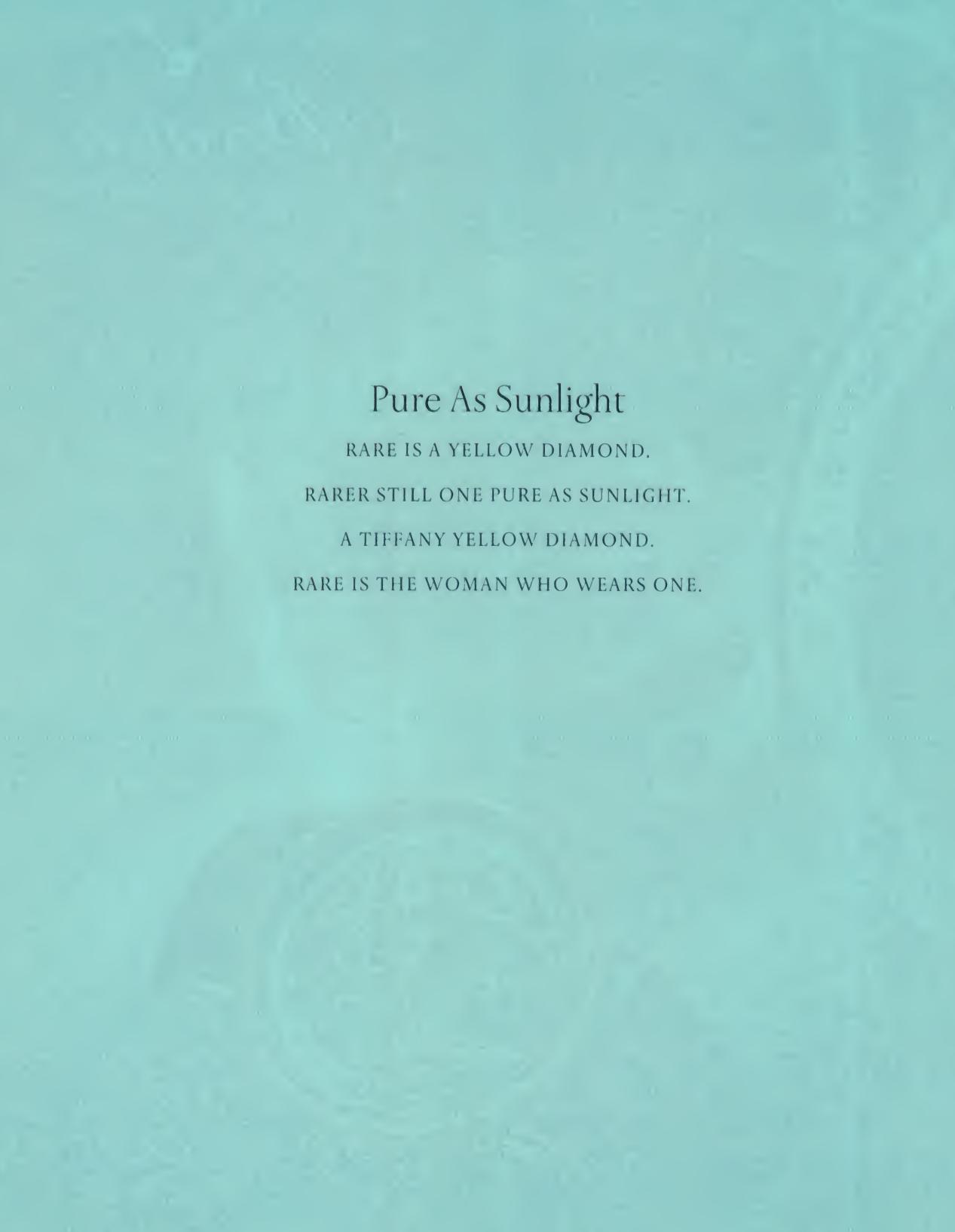
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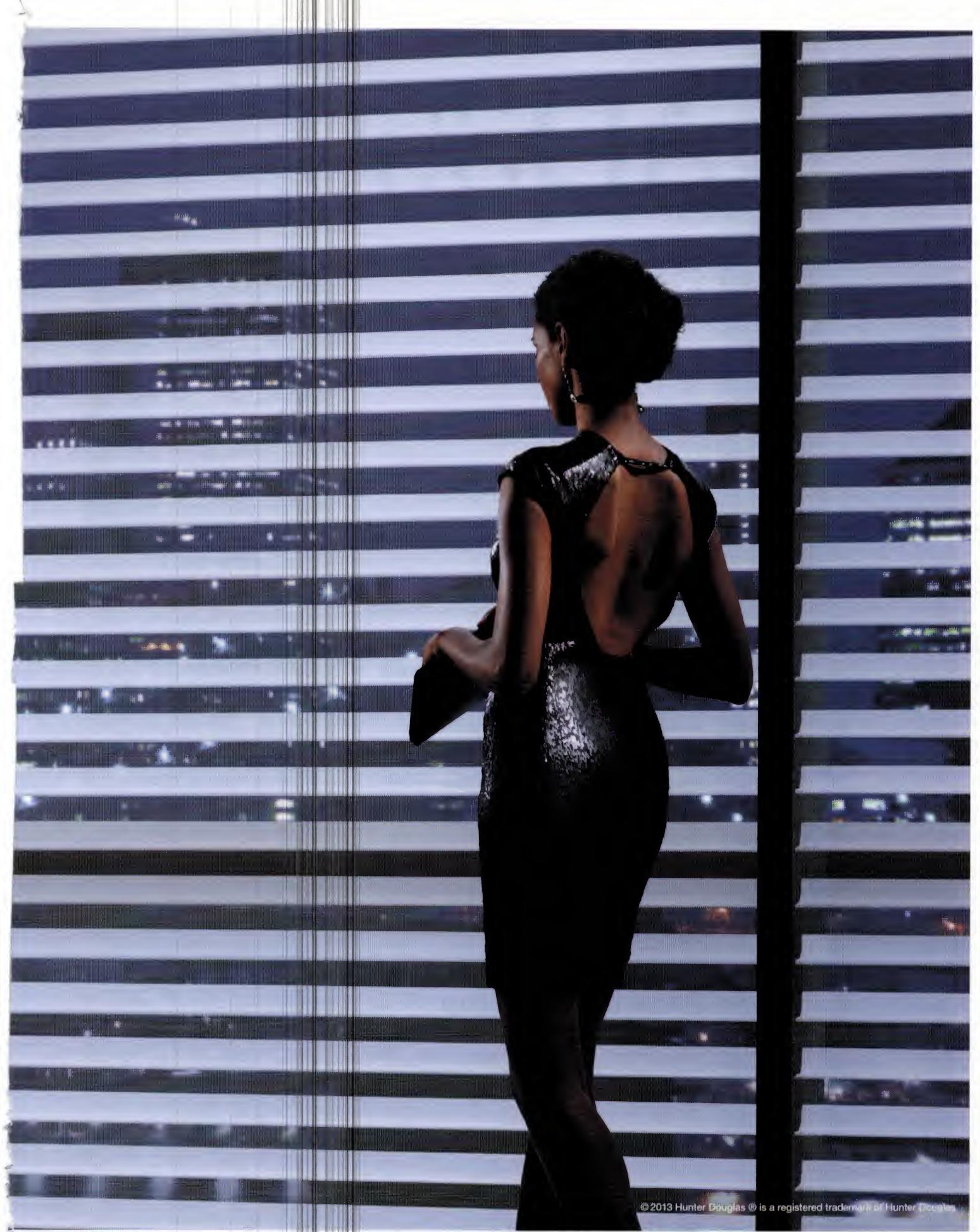
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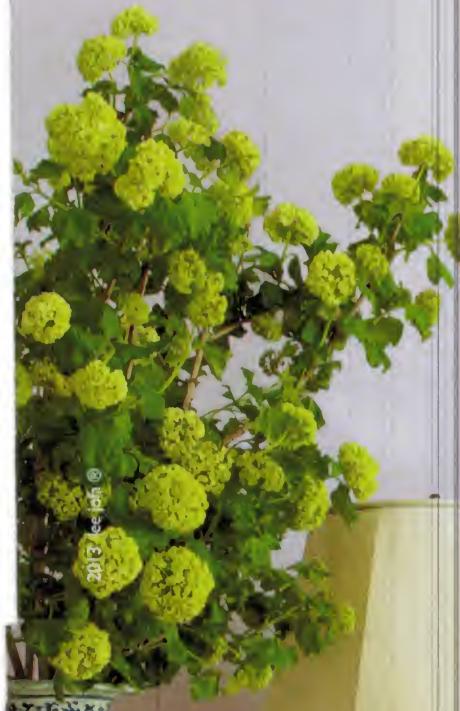
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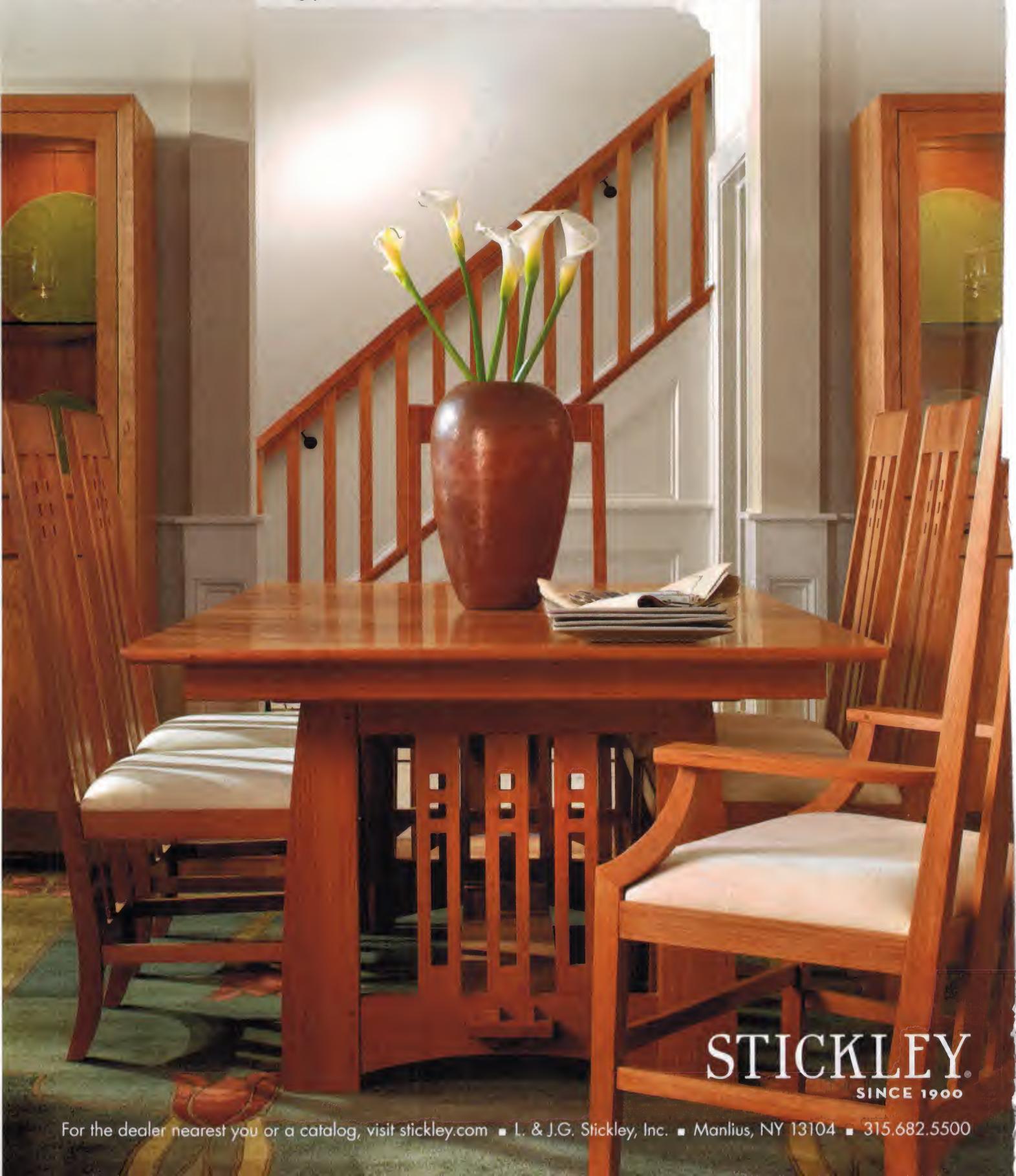
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Above: A terrace at a house decorated by Michael S. Smith on the Spanish island of Majorca. **Cover:** Cindy Crawford, wearing Roberto Cavalli, and Rande Gerber at their residence in Los Cabos, Mexico. "Paradise Shared," page 158. Photography by Björn Wallander; styled by Michael Reynolds.



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Produced by Parker Bowie Larson

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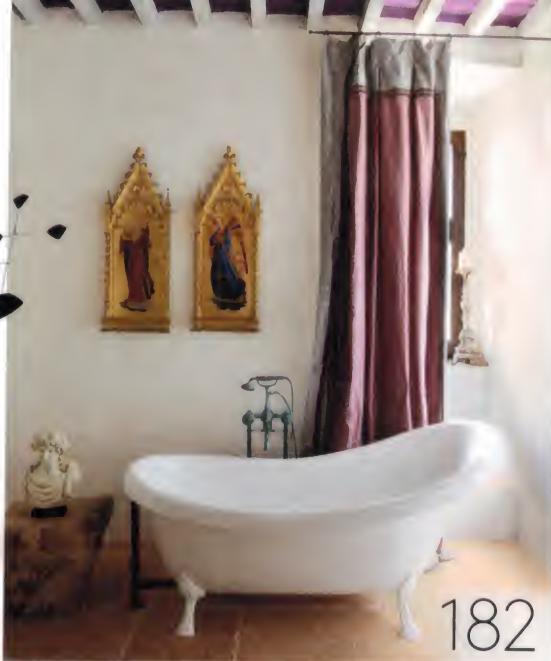
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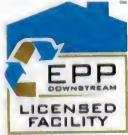
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Manhattan
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A travertine mantel graces a Washington, D.C.-area living room by Darryl Carter.



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BREWMASTERS

Whether your beverage of choice is a latte, a macchiato, or a simple mug of joe, we've found the most beautiful new coffee machines and accessories to help you make the perfect cup at home.
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NOTABLE QUOTABLES

Be sure to keep up with *AD*'s intrepid celebrity reporter Jeffrey Slomim, a.k.a. the Inquisitive Guest, as he roams red carpets and VIP receptions to find out how the A-list lives.

And don't miss our look back at some of his best—and most surprising—interviews. archdigest.com/go/bestofinquisitivegoest →



From left: Heidi Klum, Alec Baldwin, and Lena Dunham.

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Rande Gerber and George Clooney, co-owners of Casamigos tequila.



MAKE IT A DOUBLE

The twin Mexican seaside villas of Cindy Crawford and Rande Gerber and neighbor George Clooney (page 158) inspired Casamigos, the longtime friends' award-winning tequila. Check out their favorite cocktail recipes made with Casamigos at archdigest.com/go/tequila.

NEWS FLASH

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IN THE KNOW

After reading about Alexa Hampton's luxe transformation of a Manhattan apartment (page 218), watch our exclusive interview with the AD100 decorator, who discusses her inspirations and design process and offers tips for tackling a renovation of your own.

archdigest.com/go/alexahampton



Interior designer Alexa Hampton.



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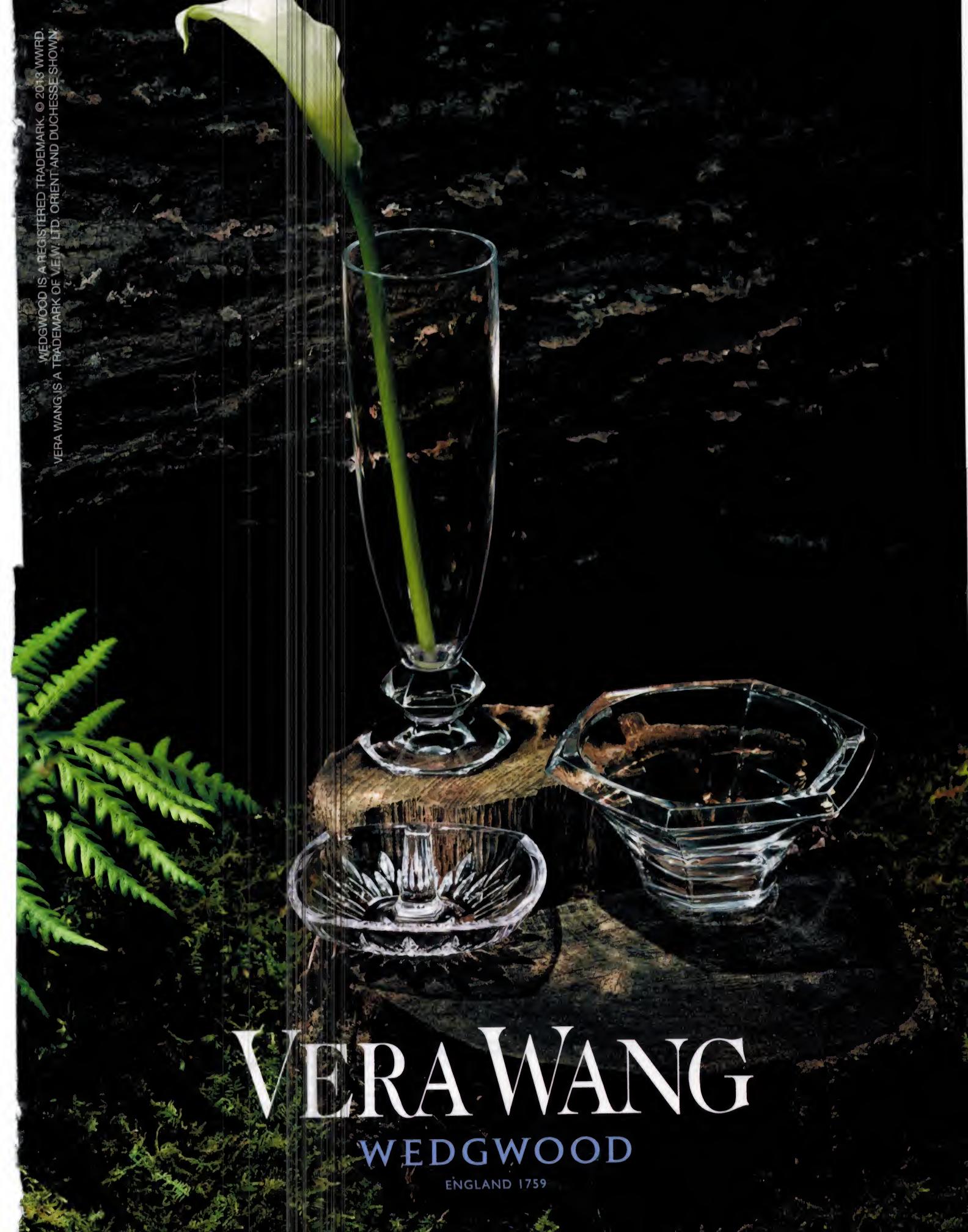
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This limited-edition gift box is the ultimate expression of the fruitful collaboration between **Dom Pérignon** and artist Jeff Koons, and is based on a shared vision of the power of creation. "Being creative is trying to expand what the possibilities are," says Koons. After creating the Balloon Venus for Dom Pérignon Rosé, Jeff Koons transposed its creation and redesigned the iconic codes of Dom Pérignon's bottle and gift box by taking inspiration from the shapes and colors of Balloon Venus.

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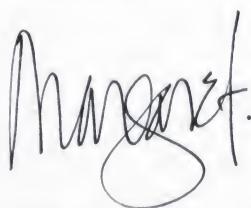
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Everyone loves a great before-and-after story. But it has become exceedingly clear to me that producing a magazine article about a home makeover is far different from actually living through one. Over the past five months I've been navigating the gut renovation of an apartment that had barely been touched in decades, and even for someone who has been in this business as long as I have, it's been a daunting undertaking beset by all the common pitfalls and delays. With my move-in date merely weeks away, the vanity in the guest bath is missing a sink; the living room's marble mantel is, I think, in the hold of a ship inching its way across the Atlantic; the kitchen cabinetry has yet to be finished; and the dining room still needs a chandelier, which accounts for the bare lightbulb dangling from the ceiling.

So I found the ideas in the six stunning features included in this issue's special before-and-after section especially inspiring—from the dazzling transformation of a humdrum turn-of-the-century house in upstate New York, to a medieval castle in Umbria, Italy, that has gone from rubble to ravishing.

And I've known Cindy Crawford and Rande Gerber, who grace our cover this month, for years, having photographed a few of their renovation and construction

projects. The latest is a modernist compound in Los Cabos, Mexico, comprising side-by-side villas by architect Ricardo Legorreta that they share with their great friend George Clooney. There, on an exquisite site just at the edge of the sea, they've created an enchanting example of what most before-and-after endeavors aspire to be: pitch-perfect spaces for family and friends.

A handwritten signature in black ink, appearing to read "Margaret".

MARGARET RUSSELL, Editor in Chief
editor@archdigest.com





BOTTEGA VENETA



From left: The New York City apartment of fashion designer Thom Browne. The September cover.



CANDID MOMENT

While reading about fashion designer Thom Browne and his Manhattan apartment ["Crisply Tailored," September], I found it so refreshing to learn that he didn't buy the Flemish crucifix he wanted because it was, in his words, "incredibly expensive." Such honesty really humanizes what might otherwise seem like an otherworldly space.

DENNIS SZEFEL
Getzville, New York

A MAN APART

I'm a longtime *Architectural Digest* subscriber, and I've always liked getting to see inside celebrities' homes. The September feature on Ralph Lauren ["In His Element"] is a standout. I've worn his label for many years, and it's wonderful to know a little more about the man. What a phenom, not to mention an amazingly handsome dude.

RUTH OLIVER ASSAD
Pinehurst, North Carolina

Thank you for the mind-blowing story on Ralph Lauren's iconic style. I love the way he weds masculinity and luxury without compromise. He is an inspiration.

BRAD BENNETT
Oxford, Alabama

How I enjoyed your coverage of Ralph Lauren! I still own the oxford-cloth bedding from his first home line. His designs make it possible for someone without an unlimited budget to have beautiful things.

MICKEY JOHNSTON
Marietta, Georgia

INSPIRING IMAGE

The photograph on the back page of your September issue [Viewpoint] could have been the cover. Those sealed ruins of a Spanish cathedral showcase a great way to preserve architecture.

JOSEPH RUSSIAN
Harrisburg, Pennsylvania

I appreciated the contrast between the war-ravaged Spanish church and the polished homes in the rest of your September edition. The solitary figure contemplating the structure—what it had been through, what it all means—is a beautiful statement, provoking further thought and conversation.

PETER V. HUISKING
Sierra Vista, Arizona

THE FUNNY PAGES

I laughed my way through your August issue, marveling at the choice of a white bedspread for a child's bedroom, the

absence of reading lamps next to some comfy chairs, and the general lack of lighting in many of the rooms.

BETTY KROHNGOLD
East Lansing, Michigan

MAKING AN IMPACT

There is no way to thank *AD* enough for helping countless animals. After you published the article on my charity, Spay-4-LA [Good Works, June], people from all over the world reached out, asking how to start mobile hospitals abroad. I have since been in discussions with international organizations about setting up spay-and-neuter clinics in several countries. I will forever be grateful to the magazine.

ERIKA BRUNSON
Los Angeles

OVEREXPOSURE

Could you please stop with the celebrity covers? Stick to featuring design professionals. Some of us actually prefer to see good design, not famous people.

JOIS BELFIELD
Healdsburg, California

I have been a fan of *AD* for more than 42 years. The magazine has given me much inspiration and many terrific ideas

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Former church in Cobble Hill, Brooklyn



Interior view of space

PORSCHE

THE DUALITY OF DESIGN

Great design is functional and often unexpected. Principled yet innovative. Porsche celebrates this notion of design duality in its all-new Panamera sports sedan and now offers you a look at exceptionally intriguing homes that also honor the unexpected. Find video interviews with architects of these unexpected homes and a photo gallery at archdigest.com/partner/designduality.

Find out more about the
Porsche Panamera at
porscheusa.com/panamera

LETTERS

for decorating my home. If I see another celebrity on the cover, however, I am not going to renew my subscription.

IRENE REBURN
Bartlesville, Oklahoma

NEIGHBORHOOD WATCH

I've greatly appreciated how *AD* has chronicled recent renovations in my neighborhood on Manhattan's Upper East Side. First there was the article on a penthouse apartment by architect Steven Harris ["The Sum of Its Parts," February]. I actually watched the installation of the home's enormous glass walls from my living room. Then your July issue revealed designer Delphine Krakoff's spectacular transformation of a townhouse just around the corner ["Uncommon Vision"]. I had wondered how that building would be configured for a single family. Thank you for satisfying my curiosity with these elegant stories.

JEANNE MCANANEY
New York City

A SIMPLE SUGGESTION

So many of the homes in your publication are filled to the gills with stuff. If I had to live in any of these places, the first thing I would do is remove half the furnishings. I can't be the only person to feel this way. The times they are a-changin', and you should, too. Please feature more modern, minimalist spaces.

JANA CARNES
Sarasota, Florida

PERSONAL REVELATION

I had never done more than glance at *AD* until a friend gave me her June 2013 issue. I didn't think that I would like the magazine or that I was even remotely close to its target audience. Upon looking through the pages, though, I was struck by the realization that regardless of a home's scale or location, great design is a luxury that can be enjoyed by all. Creativity makes up for dollars. My husband and I have spent the past 14 years renovating our four-bedroom house. Going forward,

THE BUZZ ON TWITTER

@ArchDigest came up with an online database of their photographs categorized by room. Now you know what I'm doing for the rest of my life.

@BEETAHASHEMPOUR

@ThomBrowneNY's place in *AD* is really perfect! His bedroom is so sleek.

@HESCOCKKY

Moda Operandi's Manhattan headquarters in @ArchDigest are even better than I envisioned.

@SAINTKGOTLE

So many awesome things in *AD*'s September issue. The peek inside Ralph Lauren's homes is a must.

@4RELLE

Loving the new issue of @ArchDigest. The Ralph Lauren cover is amazing!

@215RACHEL

I won't hesitate to pick up a copy of *AD* to be inspired to continue making a home that reflects us and our life.

LAURA CAUCHI
Toronto

ADMIRING FROM AFAR

I come from Indonesia and have been a loyal reader for more than a year. I just want to say that you are truly the best architecture and design magazine out there. The projects published and the quality of the photos are top-notch. You've awakened the decorator in me.

DENNY SUWANDI
Purwokerto, Indonesia

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Anyone can take a trip, but to have a truly transformative travel experience you need to discover your passions and follow them.

That is just what VinoSF's sommelier Mark Thompson did. He had spent several years in the medical field before having an epiphany. "I realized that I needed to do something that fed my soul," said Thompson. "I decided to follow my passion for food and wine." And follow he did. Thompson has traveled the globe soaking up the rich cultures of the continents, stopping in top wine-producing regions such as Champagne, Burgundy, Northern Rhône, and Sicily to gain experience and fully hone his craft.



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AN EXTRAORDINARY EVENING

This summer designer Jiun Ho opened his by-appointment-only gallery in San Francisco, Jiun Ho de Jia, to The Ritz-Carlton Rewards Credit Card members. Along with sommelier Mark Thompson and chef Alexandre Ange they made it a night to remember looking at how travel inspires everything from art to cuisine to design. Ho gave guests a sneak peek at some of his favorite objects, culled from his international travels, while Ange and Thompson worked together on a menu of food and wine pairings that matched the global appeal of the evening.

Opposite page, clockwise: Sunset on Salar de Uyuni; Staircase in Château de Chambord; Beautiful zucchini blossoms in Rome; Koutoubia Mosque in Marrakech, Morocco. **This page:** The gardens at Château Villandry

A son of public-school teachers, Jiun Ho—now a successful product and interior designer, gallerist, and overall travel enthusiast—was exposed to the importance and beauty of traveling at a young age. "My parents would save every penny they could to travel the world to experience different cultures—from the people, to the food, to the arts." This started Ho on a journey that continues today. Ho is constantly sourcing, searching, and exploring different cultures, parlaying his experiences into his creative works and passions. A visitor to more than 100 countries, Ho immerses himself in the local traditions to enrich his travel experiences.

"Abandon the mock European-style trips for more authentic ones," advises Ho. "Don't seek the familiar, seek the unknown," agrees Alexandre Ange, chef and avid traveler. "You need to immerse yourself in local tradition—eat what the locals eat, visit off-the-beaten-path sights." Sample fresh produce at local farmers markets in Rome; explore the antique shops in L'Isle-sur-la-Sorgue, France; sign up for a cooking course in Puglia, Italy—no matter the adventure, keeping it authentic to the region will make it count.

"Travel should heighten the quality and experience of living," says Ho.



Jacki Myers from The Ritz-Carlton Rewards, chef Alexandre Ange, sommelier Mark Thompson, designer Sandra Jordan, and designer Jiun Ho.



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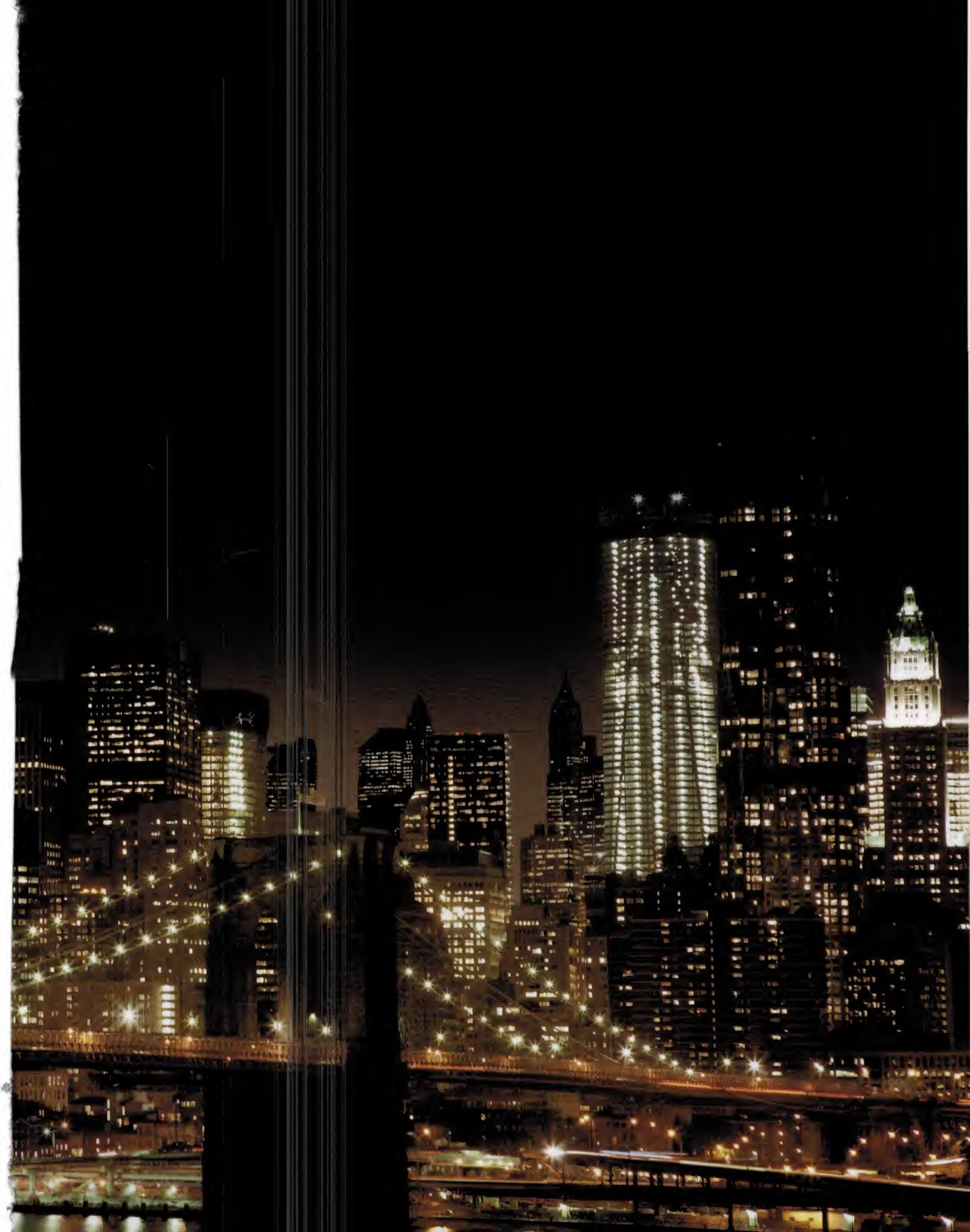
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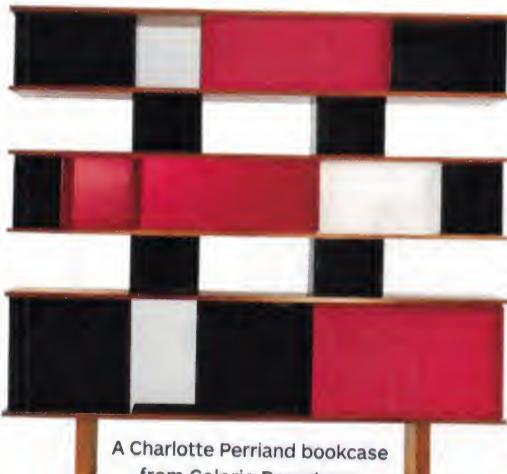
RAISING HIS BID

Alexander Gilkes, cofounder of the online auction phenom Paddle8, has never approached collecting from a strictly fine-art stance. "It's not just about the painting, but also the chair that goes with it," says the English-born entrepreneur, photographed at his Manhattan home with his dog, Thatcher. That philosophy is now reflected on the site. Having established itself as a go-to source for choice artworks—and a successful platform for charity auctions—Paddle8 is expanding into design. From October 10 to 27, it will be offering pieces from the Tony Duquette–designed estate of actor James Coburn, and a sale curated by AD100 talent Kelly Wearstler debuts on November 6. All that, Gilkes says, is just the beginning. paddle8.com —SAMUEL COCHRAN

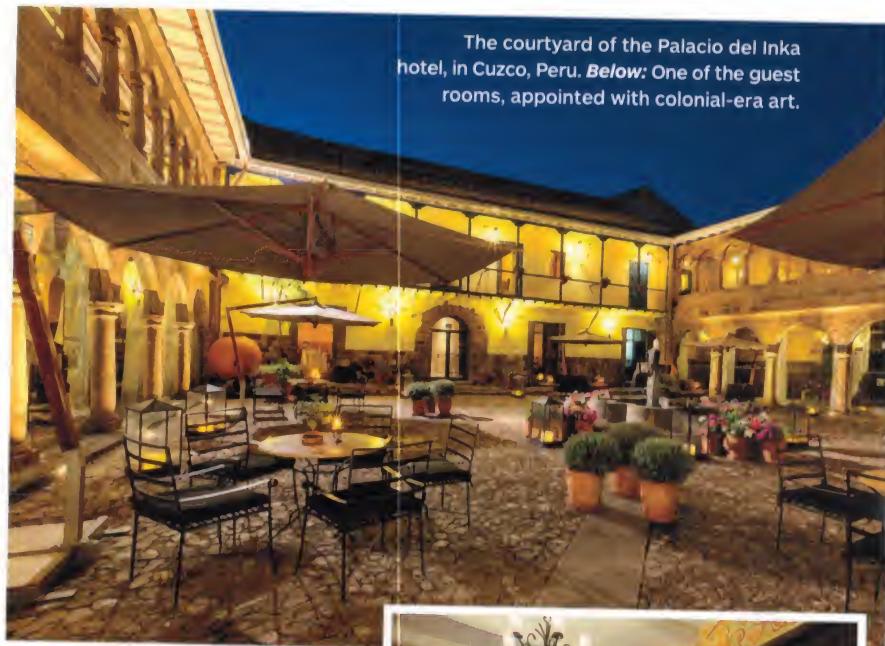
FAIRS

TREASURE TROVE

Two of this fall's major art and antiques events, one on each coast, are packed with possibilities and provenance. Sixty-plus dealers will participate in the **San Francisco Fall Antiques Show** (October 24–27; sffas.org), presenting such lovely finds as a Regency rosewood library chair from Michael Pashby Antiques in New York and an Art Deco Murano-glass chandelier from San Francisco's Epoca. In New York, *Architectural Digest* will host the November 14 preview of the second annual modern-oriented **Salon: Art + Design** fair (November 15–18; thesalonny.com), where the highlights include a prickly Porcupine cabinet by star Chilean designer Sebastian Errazuriz, shown by Manhattan gallerist Cristina Grajales. —MITCHELL OWENS



A Charlotte Perriand bookcase from Galerie Downtown will be on display at the Salon: Art + Design fair in New York.



The courtyard of the Palacio del Inka hotel, in Cuzco, Peru. Below: One of the guest rooms, appointed with colonial-era art.

HOTELS

Latin Charm

Once home to Incan emperors and Spanish conquistadores, the Palacio del Inka in Cuzco, Peru—near Machu Picchu—just emerged from a two-year, \$20 million renovation worthy of the historic building's legacy. While the ancient walls were left intact, the 203 guest rooms and 17 suites in the Luxury



Collection hotel were all refreshed with hand-carved Cariniana-wood doors and furniture, colonial-era paintings, and rich jewel-tone textiles. *Rooms from \$315/night; starwoodhotels.com* —MICHAEL SLENSKE

SHOPS

Sweet Spot

Opening in time for Thanksgiving, a new outpost of superstar *macaron* purveyor Ladurée, in Manhattan's SoHo district, will be the patisserie's second and largest U.S. location, comparable to the palatial Paris flagship on the Champs-Elysées. Along with the boutique, there will be a 2,000-square-foot terrace and an elegant restaurant featuring pastry-accented dishes such as foie gras with a blood-orange-and-ginger *macaron*, as well as lamb gigot and other French classics.

Two exquisite salons—one inspired by designer Madeleine Castaing and the other by Madame de Pompadour—can be reserved for private events. laduree.com —JULIE COE →



A rendering of the bakery shop at the new Manhattan outpost of Ladurée.



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RESTAURANTS

Side by Side

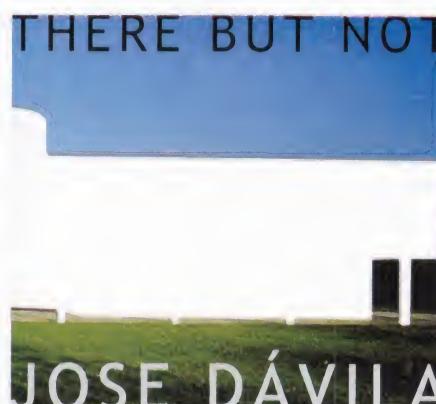
Capitalizing on the success of their popular seasonal restaurant and shop Boulettes Larder inside San Francisco's Ferry Building, chef Amaryll Schwertner and business partner Lori Regis have opened an offshoot next door. Designed by the firm Kallos Turin, Bouli Bar features custom-made oak tables, Hans J. Wegner chairs, and lighting by Tom Dixon. A focal point is the bronze hearth, which turns out pizzas and other wood-fired dishes. Kallos Turin has also updated Boulettes Larder, employing a cool gray palette and Lindsey Adelman lighting to complement the smart look of its new sibling. bouletteslarder.com —ALYSSA BIRD



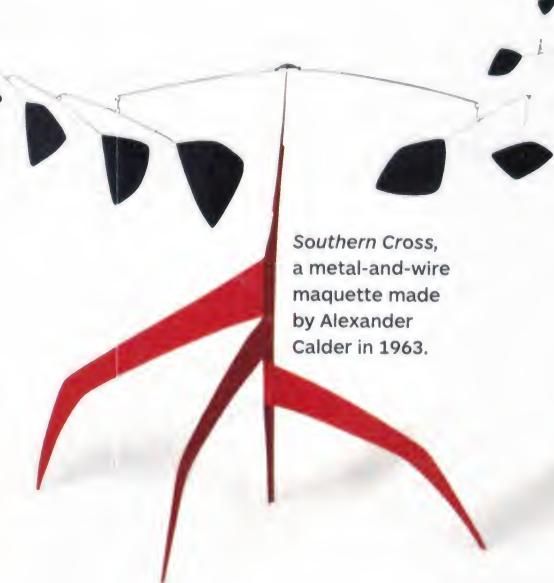
BOOKS

Point Blank

Trained as an architect, Mexican artist Jose Dávila had been taking pictures of notable structures across the globe for more than a decade when, in 2008, he began cutting the edifices out of his photos, leaving striking silhouettes. The modified images, which also include pictures he finds through research, reflect "the importance of context in architecture," Dávila says. "What's around a building is part of the building itself and vice versa." Nearly 100 of these works are compiled in *There*



But Not (powerHouse Books, \$40)—from the artist's first cutout, Luis Barragán's Mexico City home, to his take on Pierre Jeanneret and Le Corbusier's Villa Savoye, on the cover. —M.S.

EXHIBITIONS
A GOOD TURN

It was Dadaist Marcel Duchamp who first took to calling Alexander Calder's hanging sculptures "mobiles," a connection that takes on great significance in the context of a show opening November 24 at the Los Angeles County Museum of Art. "Calder and Abstraction: From Avant-Garde to Iconic" explores how the American artist translated the ideas he shared with forward-looking European movements into an artistic vision that brought him international acclaim and admiration. With installations designed by architect Frank Gehry, the show is the first retrospective of Calder's work ever staged in L.A., more than 80 years after he made his first mobile. lacma.org —J.C.

From left: Mexican artist Jose Dávila's new book. His image of St. Basil's Cathedral, Moscow.



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HOTELS

Sunny Delight

Amanresorts' newest oceanfront oasis has alighted on the lush coast of Vietnam. Sited on a white-sand strip along Vinh Hy Bay, in Ninh Thuan province, Amano'i comprises 36 private pavilions and villas devised by Malaysia-based architect Jean-Michel Gathy. The structures—which merge traditional Vietnamese design with clean, contemporary lines—afford views of the East Sea, the resort's lake, and the 72,000-acre Nui Chua National Park. Lofty ceilings with exposed beams, timber flooring, and neutral fabrics contribute to the serenity of the setting. *Rooms from \$750/night; amanresorts.com* —A.B.

EXHIBITIONS
TOP FORM

The bright side of a great artist falling out of the spotlight is that we eventually get to discover his or her work anew. So it is with abstract painter Serge Poliakoff (1900–1969), the subject of "The Dream of Forms," a long-overdue retrospective opening October 18 at the Musée d'Art Moderne de la Ville de Paris, in his adopted city.

The show features 150 works by the Russian-born expatriate, a major figure in the midcentury Tachisme movement. The colorful canvases are like intricate puzzles whose pieces are blocks of pure pigment, intriguingly composed. mam.paris.fr —TED LOOS



Serge Poliakoff's *Composition abstraite*, circa 1968.

AD HEARS . . .

... that Manhattan's **Rôtisserie Georgette**—the mod-chic French restaurant recently opened by **Georgette Farkas** (formerly Daniel Boulud's publicist extraordinaire) and interior designer **Alexandra Champalimaud**—could be the new La Côte Basque . . . that collectors interested in wall hangings should consider artist **Jean Lurçat**'s powerful, symbol-laden postwar tapestries, which grace major museums worldwide yet remain shockingly affordable . . . that Parisian gallery and publisher **Cahiers d'Art** is producing an English-language edition of its legendary and long-out-of-print **Zervos Picasso Catalogue**, a 33-volume exploration of more than 16,000 of the artist's works (get it through **Sotheby's**) . . . that **Real Fábrica de Tapices**, the Madrid carpet-and-textile firm, will custom loom anything from its centuries-old archives, including rugs ordered in the 1940s and '50s by tastemaker **Charles de Beistegui** . . . that handbag designer **Nancy Gonzalez** can't get enough of Florentine artisan **Loretta Caponi**'s embroidered table linens . . . that the **Upper East Side**'s ascendancy as a destination for contemporary-art dealers continues, following the recent openings of **Galerie Perrotin** and **Dominique Lévy** in the old Bank of New York building on Madison Avenue, with L.A.'s **Blum & Poe** and at least two other major galleries hunting for spaces in the neighborhood.

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PHOTO BY COLE SIMON

THE GE MONOGRAM DESIGN CENTER REVEALED

Learn about the creative concept for the Chicago showroom from architect Chip von Weise

WHEN ARCHITECT CHIP VON WEISE was asked to think outside the box and come up with a unique concept for the new GE Monogram Design Center in Chicago, he decided to incorporate the lessons he learned from years of working with high-end residential clients into a design that would serve as a sophisticated backdrop for GE Monogram appliances. It needed to be a place to view and experience Monogram appliances in both modern and traditional settings.

Here, he reveals his inspirations and how the design elements he used can be translated into any home.

Q. What elements did you use in the design of the GE Monogram Design Center that would also work well in a residential space? **Chip von Weise.** There are a few different kitchen settings within the space. The modern kitchen features a large island with a dining table incorporated into the island. In the traditional side, I added decorative columns to the island—a nice design detail, which served to visually scale down its size. At the buffet in the dining room, I incorporated a GE Monogram wine storage unit, which provides visual interest with the convenience of having your wine right in the space.

Q. What was a challenge in this design and how did you overcome it?

Von Weise. The problem was: How do you integrate all the various functions of a showroom, including two separate live kitchens, 49 appliances, and office and event space into a coherent design? We used a unified palette and clear views through the space to tie it all together.

Q. What current trends in home design influenced your concept of the space?

Von Weise. The current blend of modern and traditional styles as seen in many contemporary European houses was an influence. I have mixed these styles together in several of our recent projects and enjoy the interplay between them.

Q. How would you recommend inserting one's own sense of personal style into the kitchen?

Von Weise. Every individual or family utilizes the kitchen space uniquely. The trick is to articulate these unique uses early on in the kitchen design process and then develop around them. For example, if you are a baker, create a separate area for baking by your wall ovens. If you love your grandmother's old-fashioned kitchen, include a kitchen table instead of an island.

Q. Aesthetically why do GE Monogram appliances make great choices for a variety of kitchen styles?

Von Weise. With the variety of GE Monogram's Professional, European, and Custom appliances available, we were able to install them across many different styles of kitchens. They can be aesthetic highlights, such as the professional ranges, or be completely integrated into the millwork, like the new 30" custom refrigerators.



Top: Architect Chip von Weise in the GE Monogram Design Center. Above, clockwise from left: GE Monogram 30" refrigerators blend seamlessly into surrounding cabinetry. GE Monogram Built-In Oven with Advantium® speedcook technology. Custom burners on the sleek GE Monogram 48" Professional Range go from an ultra-low 140 degrees to a flaming-hot 18,000 BTUs for endless cooking options and techniques.

WATCH A VIDEO OF CHIP VON WEISE DISCUSSING THE DESIGN AT MONOGRAM.COM

GE MONOGRAM DESIGN CENTER, LUXEHOME AT THE MERCHANDISE MART, 222 MERCHANDISE MART PLAZA, SUITE 124, CHICAGO, IL



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MOST WANTED

From simple pleasures to ultimate luxuries

TEXT BY STEPHANIE SCHOMER
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The constellation of brass plates encircling **Porta Romana's** Luca ceiling lamp creates a stunning play of shadow and light. The fixture, including the pendant and rod, measures 46" tall by 30" dia.; to the trade. portaromana.co.uk, 305-672-9958

Marco Bicego's captivating lapis lazuli necklace, featuring a hand-engraved 18K-yellow-gold setting, will surely turn heads. The 17" piece costs \$9,570 and also comes in green aventurine for \$8,280; available at **Neiman Marcus**. neimanmarcus.com, 888-888-4757



The limited-edition cast-acrylic Rock boxes by **Alexandra Von Furstenberg** glow with pops of electric color. Offered in blue, red, and green (shown), as well as ten other hues, the gemlike 3.5" h. x 6" dia. containers are \$660 each. alexandrvonfurstenberg.com, 310-777-0253



Pratesi heeds the call of the wild with its cheetah-pattern Selvaggia Egyptian-cotton bedding suite. Available in black and white (shown) or red and white, the queen-size sheet set is \$2,850; from left are the standard and boudoir shams, which cost \$450 and \$280, respectively. pratesi.com, 212-288-2315



Aspiring mixologists will swoon over **RH's** new bar set, a group of mirror-finish stainless-steel tools with brass handles clad in water-buffalo bone. The corkscrew and bottle opener are sold as a pair for \$30; the \$70 stirrer, bar knife, and ice-scoop kit also comes with a jigger. rh.com, 800-910-9836



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DISCOVERIES

Marrying beauty with utility, *Pigeon & Poodle's* faux-shagreen Bedford baskets make storage chic. The 19" i. x 12" h. x 6" w. containers come in turquoise and gray (shown), as well as sand, ivory, and mushroom; \$575 each at *Mecox*. mecox.com, 800-487-4854



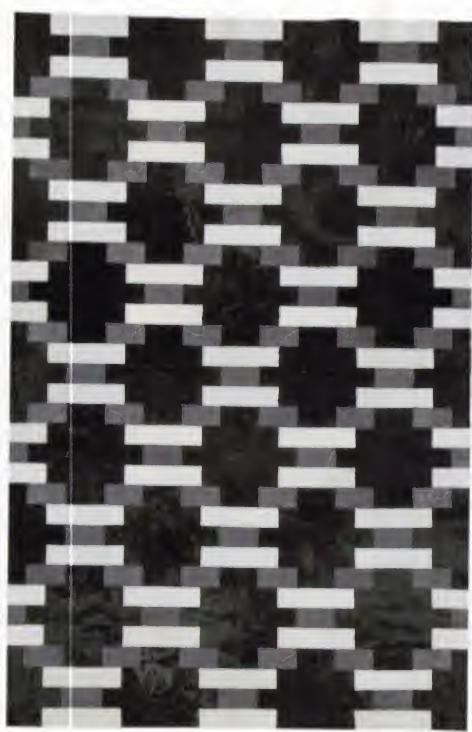
Donna Lennard, owner of New York's much-loved Il Buco restaurants, is launching a home line, *Il Buco Vita*, in collaboration with her Italian business partners, Antonello and Lorenzo Radi. Handcrafted in Italy, the collection includes ceramics, linens, candles, and, pictured, recycled-glass tabletop items that channel the charming character of timeworn antiques. From top are the carafe (\$170), dessert cup (\$90), and glass (\$65). 212-837-2622



The conical shape of *Ayers Home Collection's* jade bowl gives the enduring material a clean, modern edge. The 10" dia. x 4" h. vessel costs \$375 and is also available in black jade; additional styles and sizes are offered. ayerscollection.com, 855-552-9377



Delicately curved feet and an openwork back made of patinated hammered bronze add whimsical flair to *Christian Liaigre's* characteristically elegant Maritme chair. Measuring 34" h. x 20" w. x 22.5" d., it comes in a variety of woods; \$5,500 as pictured in oak with a leather seat. christianliaigre.us, 212-201-2338



The organic richness of hair-on hide highlights the geometric Lattice rug by *Edelman Leather*. Shown in pearl-gray, bianco, and black, the Italian hand-stitched carpet is available in custom colors and sizes; to the trade. edelmanleather.com, 800-886-8339

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The Fez Ceramics line of dishware from **Imports from Marrakesh** recalls the lively patterns and vivid blues associated with traditional Moroccan pottery. The 17.5"-dia. serving platter (\$155) is pictured with three 10"-dia. dinner plates (\$65 each); various sizes and styles are available. importsfrommarrakesh.com, 212-675-9700



British designer **Nina Campbell** flies over the rainbow with Cawdor, an enchanting multihued cotton in a watercolor-stripe motif she devised for **Osborne & Little**. The fabric comes in five color combinations; to the trade. osborneandlittle.com, 877-322-7420



With its crisp silhouette, high back, and sloped arms, **Calvin Klein Home's** Incline sofa makes a striking impression. Measuring 86" l. x 35" h. x 34" d., it is shown in a deep indigo velvet and can be ordered in any of the company's fabrics; from \$7,485. calvinklein.com, 212-292-9000



Husband-and-wife design duo Kate Hume and Frans van der Heijden, creators of the **Heijden + Hume** collection, developed the bold, linear Key table lamp for **Jean de Merry**. Shown in dark oak, it measures 29" h. x 26.5" w. x 7" d. and comes in a range of finishes; to the trade. jeandemerry.com, 877-336-3779



Prada puts a sophisticated spin on classic gingham patterns with its line of jacquard-wool handbags accented with crocodile straps. Available in (from left) mint/red and turquoise/red, the totes cost \$3,950 or \$4,300 each, depending on size. prada.com, 212-334-8888

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A full-page photograph of a woman with blonde hair, smiling at the camera. She is wearing a black turtleneck sweater over a blue ribbed turtleneck. Her hands are visible; her left hand is resting on her hip, showing red-painted fingernails, while her right hand is raised near her chest, also showing red-painted fingernails. The background is a plain, light-colored wall.

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BOOKS FIELD OF VISION

A lush new volume surveys the intriguing life and avant-garde work of artist and longtime Condé Nast editorial director Alexander Liberman

Cone of Alexander Liberman's favorite words was *modern*, and it was the yardstick by which he measured ideas and images, people and art. Only those that captured the spirit of the moment qualified, making them suitable for inclusion in the magazines he oversaw for Condé Nast (now publisher of *AD*), where he served as editorial director from 1960 until his retirement in 1994. Over his long career he shaped what we saw and how we saw it: the photographs he commissioned from Irving Penn, Richard Avedon, Helmut Newton; the paintings he admired by Jackson Pollock and Barnett Newman; the women—Marlene Dietrich, Brigitte Bardot, Twiggy, Farrah Fawcett—who personified change. *It's Modern: The Eye and Visual Influence of Alexander Liberman* (Rizzoli), a richly illustrated new book by former *Vogue* design director Charles Churchward, celebrates his avid embrace of the 20th century as it unfolded.

I entered Alex's orbit in the late '70s, straight out of college, as a lowly staff member at *Vogue*, intimidated by his charisma. In fact, even the top editors seemed slightly afraid of him. Born in Kiev, raised in Moscow, educated in England and France, he struck us as a debonair, impossibly sophisticated despot presiding over

Glamour, *Mademoiselle*, *House & Garden*, and the company's other titles. We nicknamed him the Czar of All the Russias.

And yet he was remarkably solicitous of others' opinions and quite generous, lavishing opportunities on anyone in whom he detected talent. An accomplished artist (he made abstract paintings and massive metal sculptures), Alex understood the struggle and waste inherent in the creative process. Despite—or maybe because of—his glamorous day job, the serious art-world recognition he so obviously craved eluded him. In the end one of his great contributions to art history was his series of photographs of Picasso, Matisse, Giacometti, and other masters in their studios.

Alex died about a month before the end of the century he chronicled and helped to mold. Modernism had fallen out of fashion by then, but the rigor that inspired his relentless question—Is it modern?—is no less relevant today for anyone who feels, as he did, an ongoing duty to create what comes next. —HOLLY BRUBACH

From top: A 1970 steel sculpture by Alexander Liberman, on display at Storm King Art Center in New York's Hudson Valley. The artist and editorial director in Warren, Connecticut, in 1987, photographed by Herb Ritts. A 1995 Liberman watercolor. His wax sculptures on display at the André Emmerich Gallery in 1993.





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Images featured in a new monograph of photographer François Halard's work include (clockwise from above) Villa Kérylos in France, 2000; a room in painter James Brown's Oaxaca, Mexico, residence, 2001; a portrait of David Hockney in Los Angeles, 1982; and an Axel Vervoordt-designed bedroom in Antwerp, Belgium, 2009.

BOOKS

VISUAL POETRY

In his illuminating interiors photographs and portraits, François Halard eloquently captures his subjects' fascinating worlds

The first time I met François Halard, more than a decade ago, he had come to New Orleans to photograph the house I was then living in for *Vogue*. When I opened the gate for this rather shy Frenchman in horn-rims, he gasped. Turning around, I realized why: The two-story former slave quarters was almost entirely obscured by tropical plants and blooming vines. But Halard immediately had a solution. We'll just shoot at night, he said, explaining that the interior lights would give the structure definition.

Now, looking at his breathtaking new monograph, *François Halard* (Rizzoli), it is clear he would never have told me to cut back the banana trees. His romantic eye is drawn to organized chaos, quirky collections, and evidence of lives well lived. Even a house as grand as Chatsworth, the Duchess of Devonshire's family seat, is

made accessible through Halard's lens. A photograph of the Yellow Drawing Room, with its enormous John Singer Sargent painting, is followed by Halard's portrait of the dowager duchess herself, pictured with baskets of eggs from her prizewinning chickens.

There's also an image from Chatsworth of a writing table piled high with papers. This is quintessential Halard. He celebrates bulletin boards, work studios, and seemingly mundane objects that inspire the pantheon of aristocrats, artists, and designers he documents. We see Cy Twombly in Gaeta, Italy; Robert Rauschenberg on Captiva Island in Florida; Albert Frey in Palm Springs; Richard Avedon in the Hamptons. The portraits are worthy of Halard's lofty subjects, but his shots of their homes are equally evocative.

That's because Halard is clearly in love with interiors. The pictures of his own refuge in Arles, France, are among the most beautiful in the book. In keeping with the dreamlike quality of the images, there are no captions, just a few short paragraphs of Halard's memories from each shoot. These add even more poetry to his already magnificent ode to some of the most inspiring residences of our time. —JULIA REED



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WILD THINGS

Artist Aaron Curry's vividly hued work marries modernist forms and cutting-edge cool, evoking everything from scribbles to specters

For the next few months visitors to New York City's Lincoln Center may feel as though they've wandered into a strange drama unfolding on the central plaza. Starting October 7, a group of 14 larger-than-life figures by artist Aaron Curry will surround the famous Revson fountain, their puzzling anatomies like a child's doodles realized in brightly painted aluminum.

Curry, a rugged Texan living in Los Angeles who calls his recent work "a skateboarder's interpretation of Noguchi," might seem an unlikely fit for one of the world's great temples of music, dance, and theater. But with its ongoing series of

Left: Artist Aaron Curry, surrounded by recent works and maquettes in his Los Angeles studio. For details see Sources.

public-art installations, Lincoln Center is aiming to engage all comers, from toddlers to backpackers to gala-goers. "I love showing in such an accessible space, for people beyond the usual art crowd," Curry says.

A graduate of the Art Center College of Design in Pasadena, he got his break in 2006, when the Rubell Family Collection invited him to fill a room at its Miami venue with his sculptures and collages. The next year his peculiar creatures graced the celebrated "Unmonumental" exhibition at Manhattan's New Museum. Curry is especially busy these days: Works silk-screened with digital images of his own skin and hair will be on display from October 12 to November 9 at the Almine Rech Gallery in Paris, and visitors to Dior Homme's Beverly Hills shop can now find Curry's epidermal imagery in a site-specific installation.

Most of the artist's projects originate as scribbles. Curry draws every day—usually in bed, watching cooking programs—and when he finds himself repeating a certain face over and over, he'll endow it with a body, or at least a conglomeration of organs and appendages. For the specimens at Lincoln Center, Curry turned his sketches into wood maquettes, which he had blown up and cast in aluminum, painted in a base hue, and, more often than not, airbrushed with vibrant strokes. The pieces inevitably bring to mind Alexander Calder's sheet-metal stabile sculptures, but Curry traces his visual vocabulary largely to comic books and science fiction. And unlike Calder's sleek forms, Curry's creations telegraph the artist's hand, their irregular edges and crude contours a reminder that each began with a saw and a bit of timber.

"They're there to be experienced, to be touched," Curry says of the sculptures at Lincoln Center. "People will probably skateboard on them." But not the artist, who plans to be otherwise engaged. "I'm hoping they can hit me up with some tickets to the ballet." —ROB HASKELL

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Clockwise from left: Enoc Perez at his summer studio in East Hampton, New York, with paintings that incorporate works by Picasso. A 2013 painting of a Herzog & de Meuron building under construction in Beirut. Biblioteca José M. Lázaro, UPR, Rio Piedras, Puerto Rico, 2010. For details see Sources.

BROAD STROKES

Known for his paintings of modernist buildings, artist Enoc Perez is pushing his work in bold new directions

Chalk it up to middle age, but Enoc Perez has never been more productive or creatively rangy. “You reach a point where you don’t feel like you have to prove anything, you just paint for yourself,” says the 46-year-old Manhattan-based artist. “I’m going to keep making art. Lately more is more.”

Perez’s signature works—large, seductive paintings of modernist buildings, from hotels in his native Puerto Rico to icons such as New York’s Lever House and Chicago’s Marina City towers—are owned by major museums and influential collectors like Peter Brant and Aby Rosen. The earliest examples were made via a meticulous process of transferring oil-stick drawings to canvas, sometimes dozens of layers of them, by hand. A couple years ago Perez began using a brush as well, giving the works a more painterly, abstract feel, with thick drips and daubs adding texture and complexity—“almost a sense of decay,” he

notes. At the same time, his colors got more extreme, tending toward acid hues or dark, moody tones. “It’s not a naturalistic palette, because I want the works to be discovered as paintings first, not as images of architecture,” says the artist, who just completed a series on buildings by Swiss architects for a spring show at Thomas Ammann Fine Art in Zurich.

But Perez is also moving into entirely new territory, namely with sculptures based on his collection of vintage swizzle sticks, most from Caribbean hotels. The finished works, several of which he debuted in January at Acquavella Galleries—his New York dealer—are cast in bronze or aluminum then painted white, and stand up to ten feet tall. Composed of enlarged versions of the stirrers fused together, the pieces suggest playful, oddly enchanting totems commemorating some faded tropical



paradise. “They look like disasters—they’re broken,” the artist says, acknowledging the sense of “failed utopia” and disillusioned modernist ideals that pervades his work.

Perez also paints retro-ish, slightly kitschy nudes (the full scope of his output is chronicled in a monograph coming out from Assouline in December), and he has embarked on another series that involves making digital prints that combine those nudes with works by Picasso, no less, and then adding layers of paint and silver leaf. “I’m addressing perhaps the most important artist in history—that makes anyone nervous,” says Perez. “It’s about shifting out of my comfort zone.” —STEPHEN WALLIS

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Clockwise from near left: Sculptor George Sellers in his Dallas studio. A steel-and-plaster table from his new Faux Bois collection, available through David Sutherland Showroom. A table with a branch-form base. Pieces that can be used as occasional tables or pedestals. A sinuous floor lamp. A glass-top console table.

WELL CAST

Dallas sculptor George Sellers crafts a handsome, otherworldly line of faux-bois furniture and lighting

From a Geppetto's workshop of a studio in a gritty but hip area of Dallas, sculptor George Sellers is producing oddly beautiful trees. More specifically, arboreal segments—stumps and logs and branches, all chalk-white, with pronounced knots and gnarls. The craggy creations are part of Sellers's Faux Bois collection of tables, seats, and lamps, available exclusively to the trade through David Sutherland Showroom locations in Dallas and New York. Except for the lamps, all the pieces can be used outdoors, thanks to their polymer-infused-plaster composition, which also gives the exquisitely detailed forms an ethereal hue.

"I wanted everything to be fantastical, but I didn't want cartoonish," says Sellers, adding that the designs were inspired by aged crape myrtles. "I wanted something closer to nature." After a pause, the artist continues, "Well, pushed a little."

The surreal quality of Sellers's pieces springs from an offbeat mind and eye shaped by training in classical sculpture, especially a stint in Italy, where he honed marble into antique-style busts. Since 1997, operating out of his atelier in Dallas's Oak Cliff neighborhood, he has focused on decorative artwork—plastering walls, gilding ceilings, carving magnificent friezes and columns. Sellers also makes animals, caryatids, and mythical sea creatures (the latter for the 2009 Hulaween gala benefiting Bette Midler's nonprofit New York Restoration Project), and he frequently collaborates with Douglas Little, a stylist and window designer known for his macabre sensibility; for Barneys New York two years ago, the pair concocted a wax bust/candle likeness of Lady Gaga that cried molten tears when set aflame.

Sellers has made furnishings in the past as well, but most were one-off commissions. His new pieces, however, are all cast by hand and made to order. As it happens, he is also launching his first collection of plaster animals, a menagerie that includes a rhinoceros, a raven, an owl, a cockerel, a hare, and two primates. Maxfield in Los Angeles will offer select specimens starting in November. Like everything the artisan crafts, they have an otherworldly feel, at least to him. As Sellers says, "There is some dark magic going on there." georgesellers.org and davidsutherlandshowroom.com —ROB BRINKLEY



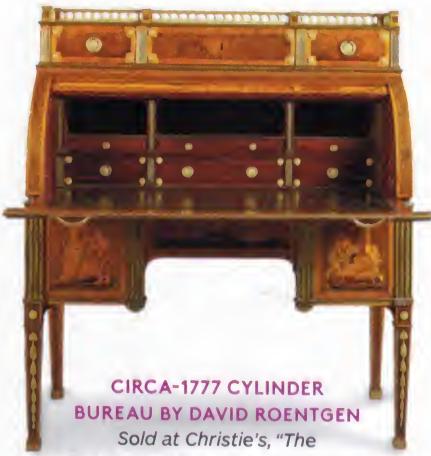
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EXCHANGE RATE

Key results and fascinating finds from the latest sales around the world **BY SAMUEL COCHRAN**



CIRCA-1777 CYLINDER BUREAU BY DAVID ROENTGEN

Sold at Christie's, "The Exceptional Sale" (London, July 4)

This exquisite item set a new auction record for Roentgen, the innovative 18th-century German cabinetmaker. Several similar bureaus were showcased recently at New York's Metropolitan Museum of Art in an exhibition devoted to his creations (and those of his father, Abraham). Enlivened by intricate marquetry and ormolu mounts, the desk exemplifies Roentgen's hallmark sophisticated construction, with a series of secret drawers and a rolltop front that recedes as the retractable writing surface is extended. It realized \$791,000, within its estimate of \$606,000–\$908,000.

1968 FLOWER POT WALL LAMP BY VERNER PANTON

Sold at Wright, "Mass Modern" (Chicago, July 13)

Pedigreed pieces could be had for a steal at the auction house's annual summer sale of vintage mass-produced furnishings, all of which were offered without reserve. Take, for instance, this exuberant light fixture, a wall-mounted iteration of a well-known and much-coveted Panton design for Louis Poulsen, the venerable Danish manufacturer. Reminiscent of a weeping flower, with an arching arm and budlike shade, the enameled-steel lamp exhibited only minor wear on its vibrant surface. Some lucky bidder snatched it up for \$279, a fraction of the \$900–\$1,200 estimate.



RED SIDE RIGHT (RIGHT SIDE RED), 1965, BY JACK BUSH

Sold at Christie's, "First Open: Summer Edition" (New York, July 17)

In an extraordinary moment, four rare "sash" canvases by the Canadian color-field painter appeared on the block at this sale of postwar and contemporary art. (All came from the collection of crooner Andy Williams.) While each far exceeded expectations, this 67" x 81" piece stole the spotlight, achieving \$500,000 (ten times its high estimate) and setting a new auction record for Bush. "Nothing of this scale, provenance, and condition ever comes up," says Christie's specialist Saara Pritchard, noting that interest in Bush's work is on the rise due to a forthcoming catalogue raisonné and a planned 2014 retrospective at the National Gallery of Canada in Ottawa.

CIRCA-1954 GIARDINO SETTECENTESCO WARDROBE BY PIERO FORNASETTI

Sold at Phillips, "Design" (New York, June 11)

Fornasetti created this one-of-a-kind treasure for his own bedroom at his family's Lake Como villa. Crafted of transfer-printed wood and embellished with brass, the 78.5"-tall piece is especially noteworthy for its striking gold-and-black landscape decoration—a pattern unused outside the lake house except in the case of a limited-edition folding screen. Bidding sailed past the \$70,000 high estimate, culminating in a hammer price of \$145,000.

1928 MERCEDES-BENZ 680S TORPEDO ROADSTER

Sold at RM Auctions, "Monterey Sale" (Monterey, California, August 16–17)

Last year this handsome Mercedes-Benz roadster wowed audiences at the Pebble Beach Concours d'Elegance, winning the prestigious Best in Show title. That honor is just one of many bestowed upon the automobile, which represents the pinnacle of 1920s coach-building and recently underwent a complete restoration. Naturally, collectors greeted the vehicle's arrival at auction with considerable excitement. Expected to fetch upwards of \$6 million, it sold for \$7.5 million. □



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Chris Vroom is the Co-Founder and Chairman of Artspace, an innovative website that allows art lovers to find and buy art from leading museums, galleries and artists. Here, he talks with internationally known, multidisciplinary artist Wangechi Mutu, whose widely-acclaimed retrospective "A Fantastic Journey" is on display at the Brooklyn Museum of Art beginning in October.

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DOES ARTISTIC COLLABORATION ENHANCE CREATIVITY?

In recently made my first animation, entitled "The End of Eating Everything." It was an incredible experience because I have no idea how to animate! I was able to do it because I enlisted the help of people who could do it with me. I learned how you describe to a designer what you expect and how to turn something that is relatively abstract in your imagination into something real-looking on film. Inside my head, there are these images that are totally alive, and how do I describe that to someone? It was a positive and wonderful learning experience. **“**

— WANGECHI MUTU



Watch the entire conversation and the other five videos in the series:

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The whole idea of observing one artist collaborating with another, particularly when working in a different medium, is fascinating to me. There is a certain discipline every artist brings to their practice, and in a collaboration they have to allow for the process of give and take of artistic control. Your animation was really a collaboration on multi-levels, because you had the level of process where you had to engage other artists and communicate to actually create the animation, as you also worked to bring your characters to life in the collage. **”**

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Clockwise from far left: A classroom at the Women's Opportunity Center, created by architectural designer Sharon Davis (bottom), in Kayonza, Rwanda. The campus has a working farm for hands-on training. The center's sustainable features include roofs that collect rainwater, which is purified for drinking and cooking.

CULTIVATING HOPE

Architectural designer Sharon Davis helps to create a forward-thinking educational and community center in eastern Rwanda to train and empower local women through farming

When New York City architectural designer Sharon Davis first visited Kayonza, a village in eastern Rwanda, in 2009, she witnessed up close the economic hardship and lack of basic necessities in this region that has seen more than its share of conflict. "We came upon children and women lugging jugs of water from a dirty stream that looked like mud," she recalls. "That was their drinking water." There were no treatment facilities for water or for waste, and little firewood for cooking.

Commissioned by the Washington, D.C., nonprofit Women for Women International, Davis crafted a plan for an educational and community center in Kayonza to help female survivors of war start businesses to support themselves and their families. The focus is on training residents to transition from subsistence farming to larger-scale entrepreneurial farming.

After four years of planning and construction, the Women's Opportunity Center opened this summer on a five-acre campus and features a series of rounded brick-walled buildings topped by steel water-catchment roofs. The center, which Davis designed pro bono, is intended as a model of small-scale sustainable architecture. The 450,000 bricks used to create the structures were handmade by local women from clay dug up on the site. (In that project, Davis helped them devise a better brick, and the workers gained another income-generating skill.) Rainwater collected by the leaf-shaped roofs is purified by solar-powered sand- and UV-filtration systems and stored for drinking and cooking. As Davis notes, "How can you run a business if you're spending four hours a day getting water?" Composting toilets, meanwhile, provide fertilizer for fields. And



in addition to classrooms and offices, the center has a working farm for hands-on training, storage for communal tools and processing equipment, and a marketplace where the women can sell their produce.

"It's design meeting development," says Afshan Khan, president of Women for Women International. "The center allows the women of Kayonza to become producers, owners, job creators, and leaders in their community. It's amazing to see their resilience and progress."

For her part, Davis is eager to do more. "I ended up helping to found a nonprofit called Big Future Group," she says. "We're looking for other projects like this around the world." sharondavisdesign.com and womenforwomen.org —TIM MCKEOUGH

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Clockwise from left: The 2014 Rolls-Royce Wraith is the fastest car ever produced by the firm. The coupe's striking fastback styling. The roof lining is studded with fiber-optic lights to create a starlit effect. Hand-stitched leather seats complement the interior's warm wood detailing. The Wraith's coach doors.



SMOOTH OPERATOR

Sleek, powerful, and ardently high-tech, Rolls-Royce's new Wraith is the most seductive car ever made by the storied British marque

When England's Vintage Sports-Car Club was founded in Oxfordshire in 1934, it advertised for members in *The Light Car* magazine with the pointed proviso that "Rolls owners need not apply." Too old and not sporty enough, you see.

But eight decades later it's a very different story, with the appearance of Rolls-Royce's new Wraith, an unabashedly audacious fastback that the 109-year-old company hopes will attract a younger, rather more daring buyer.

Not since the '30s has the British marque (now owned by BMW) released a car named Wraith, but this latest manifestation was definitely worth waiting for. Unveiled at the Geneva Motor Show in March, the 17.25-foot-long, 2.3-ton behemoth—complete with coach doors—has the baddest attitude of any model to bear the iconic Spirit of Ecstasy hood ornament.

The Wraith may be big, but it's also quite elegant. And beneath the four-seat coupe's hood lurks a silken power plant capable of smoothly rocketing the vehicle from standstill to 60 m.p.h. in just 4.4

seconds. But what is really astonishing about the 6.6-liter twin-turbo V-12 engine is not so much its 624 horsepower but the fact that it produces a tractorlike 590 pound-feet of torque from a lowly 1,500 r.p.m.

Decidedly easy on the eyes, the Wraith's sleek body—vaguely reminiscent of Maserati's gorgeous A6G/54 Berlinetta of the '50s—encloses a sumptuous interior clad in hand-stitched leather and the largest wood panels ever used in an automobile. (Rolls-Royce has dubbed the wraparound woodwork Canadel, after the horseshoe-shaped cove in the South of France where firm cofounder Sir Henry Royce built his winter home.)

The roof lining, meanwhile, is studded with more than a thousand fiber-optic nodes, creating dreamy "starlight" that sets the mood while passengers soak up the concert-hall quality of the 1,300-watt, 18-speaker bespoke audio system.

And the Wraith is the first car to utilize Satellite Aided Transmission, a proprietary technology that processes GPS data to anticipate the road ahead and select the correct gear for the situation. In the past, of course, those older,

less sporty Rolls owners had another type of accessory to do that sort of thing. It was called a chauffeur.

The Wraith is available now, priced around \$325,000. rolls-roycemotorcars.com —SIMON DE BURTON



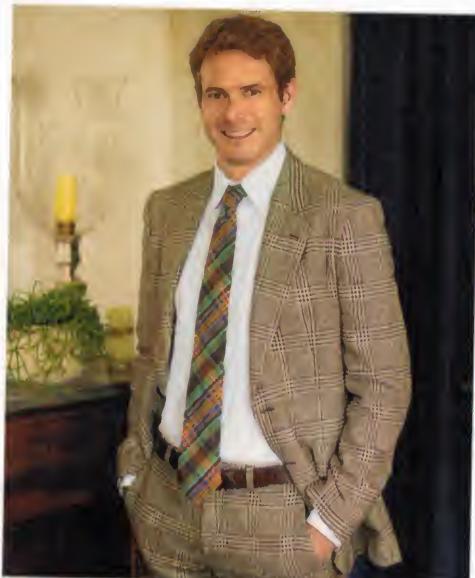
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Clockwise from top left: Master party planner Bronson van Wyck. Klieg lights back a bar he created.

A birthday dinner for architect Richard Meier. A bar set up with Van Wyck's Arrowhead Farms drink mixes. One of his tabletop settings.

IN GOOD SPIRITS

Event designer—and AD's newest online columnist—Bronson van Wyck serves up smart ideas for keeping guests rosy and refreshed this season

Although the parties I plan in my professional life are typically large events, entertaining on a smaller scale at home can be just as interesting—and even more fun. My first suggestion: Greet your guests with a warm smile and a stiff drink. This time of year, I welcome friends with a Dark and Stormy (dark rum, ginger beer, and, conventionally, a lime wedge). It's the perfect cocktail to sip as the weather gets chillier but not quite cold enough for a hot toddy. I usually forgo the lime—it feels too summery—opting instead for a zesty garnish of candied ginger.

Speaking of garnishes, too often people treat them as an afterthought, but they can transform a cocktail. Take the Bloody Mary (which isn't just for brunch, by the way). I like mine spicy and will garnish it with just about any pickled vegetable imaginable, though my favorites are okra and cauliflower. Another wonderful way to enhance a cocktail is with flavor-infused ice cubes, which add an extra kick that intensifies as they melt. The next time you're serving a dirty martini on the rocks, include a vermouth-and-olive-juice ice cube.

Are your guests staying for dinner? If so, be sure to assign seating places. It's one of the most important things a host can do. Two rules: Always separate married couples, and put talkers next to listeners. For a bit of surprise, I'll sometimes have guests flip over their place cards before dessert to reveal a new name and prompt a seat change.

When it comes to table settings, beautiful doesn't have to mean elaborate. I like to keep flower arrangements very natural. In the fall there's nothing better than a mass of different dahlia varieties in rich jewel-like colors. Set them off with smoke bush, bittersweet, and burning-bush branches. And always give them a day to open up, so they'll look their best.

For more ideas on how to make a party great as well as for stories about my events, check out my new blog, Bronson's Last Call, on archdigest.com. I know more than anyone that fabulous parties aren't going to save the world, but they sure can help make it a more enjoyable place. —BRONSON VAN WYCK





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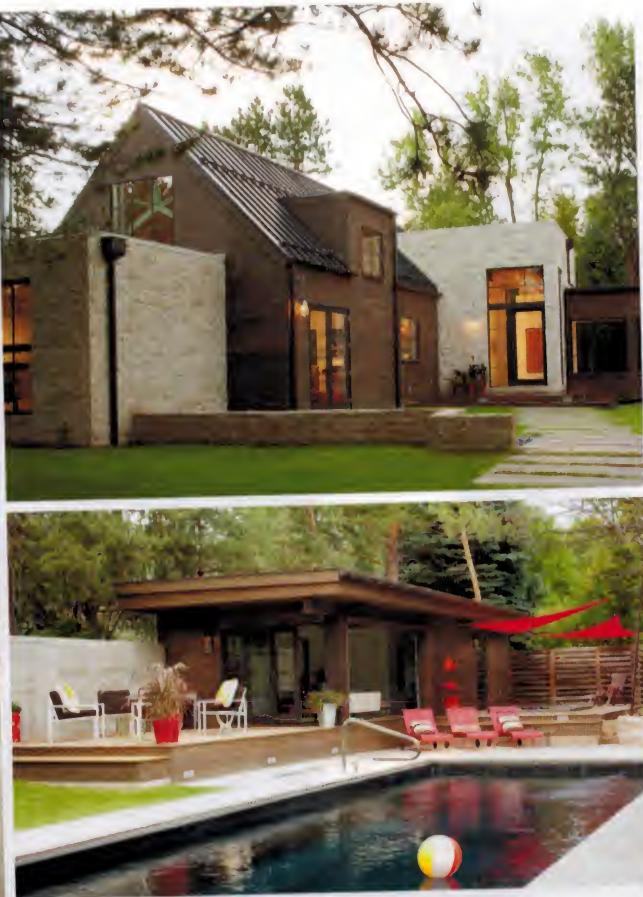
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INTERVIEW

THE 2013 MARVIN ARCHITECT'S CHALLENGE

A Conversation with the Best in Show Honoree

For the past five years, Marvin® Windows and Doors has been conducting the Marvin Architect's Challenge. An annual contest, it supports the architectural community by giving them a forum to share their most inspiring works that feature Marvin Windows and Doors. As the Best in Show honoree for the 2013 Architect's Challenge Dale Hubbard, founder and principal of Surround Architecture in Boulder, Colorado, shares his insights and inspirations into his design of Folly Farm.

EXCLUSIVE VIDEO: GO INSIDE FOLLY FARM AT MARVIN.COM/AD

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Q: What was your direction for the design of the Best in Show project, Folly Farm?

HUBBARD: First and foremost, it needed to be a space, a home, which really took into account the family's needs. It also had to be versatile so that the family could grow with the home. I wanted to combine a unique design with a functional space. I think we achieved that.

Q. What's your favorite part of the design?

HUBBARD: It is the marriage of simplicity with the use of natural materials. Plus, it was our ability to develop a window language very early in our schematic design process that really built the character of the home.

Q. How did Marvin Windows and Doors play into your design?

HUBBARD: There are a lot of trees on the property and interesting landscaping as well. It was important that we showcased the great views they afford. To do that we used a variety of Marvin windows and doors, including Marvin Ultimate Sliding French Doors in the dining room. We also made sure to place the windows low to the ground, giving an effect of bringing the outdoors in. The windows let so much natural light in they help strike a great indoor/outdoor balance.



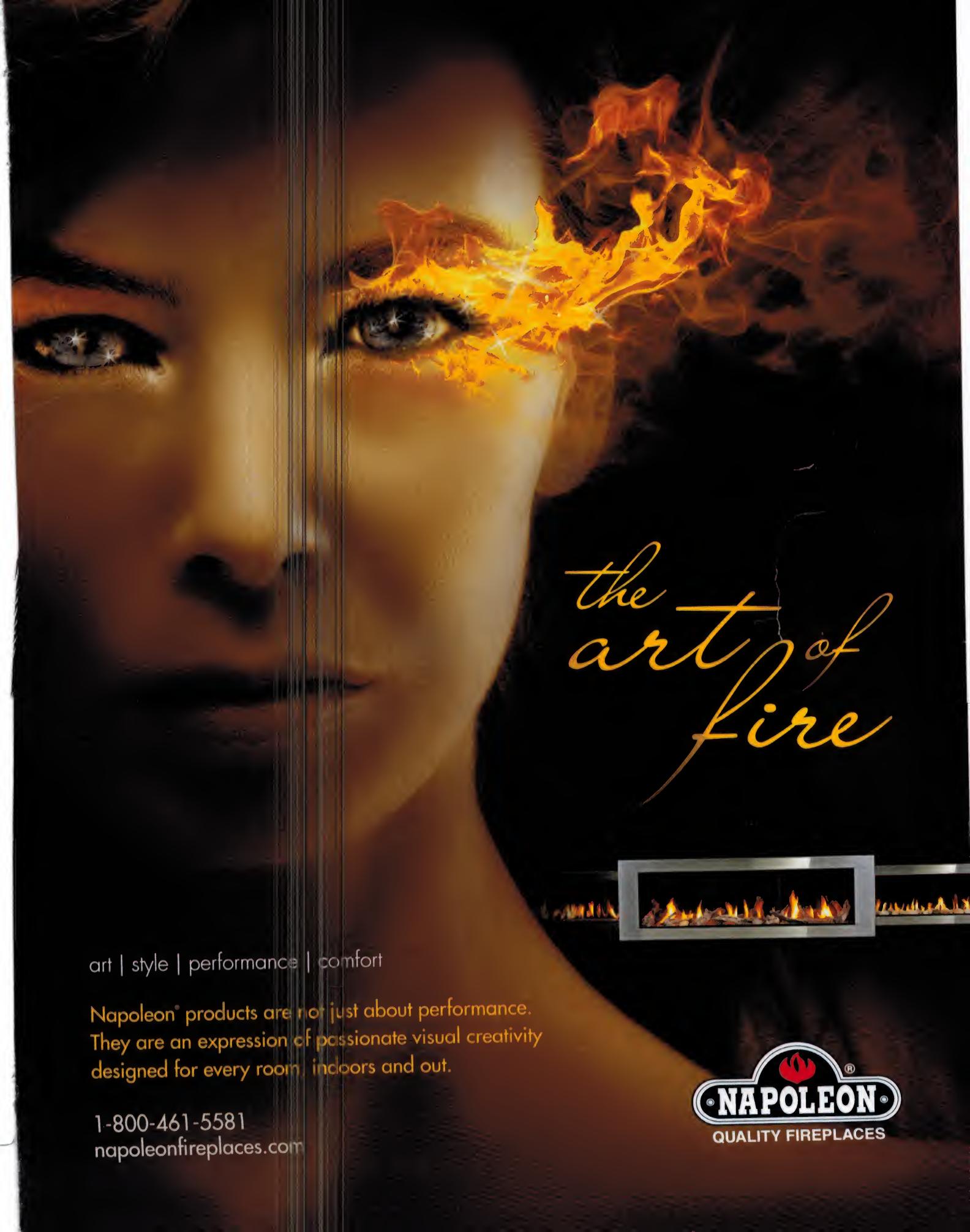
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2 Samsung's T9000 four-door refrigerator (73" h. x 36" w. x 36" d.) has one quadrant that can function as either a fridge or a freezer; \$4,000. samsung.com, 855-726-8721

3 Tilevera's 17th Century collection for *Cié* reinterprets the scale and hues of classic delftware. The 12"-sq. limestone tiles come in six patterns—including (from top) the lithographed Quatrefoil and Diamond/Circle motifs—and multiple colors; from \$75 per square foot. cletile.com, 415-887-9011

4 The Mack entry-door set by *Rocky Mountain Hardware* melds style and security. Hand-cast in bronze, it is offered in ten patinas (brushed white is shown) plus custom options; \$740. rockymountainhardware.com, 888-788-2013



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1 The W collection by **Jean-Michel Wilmette** for **La Cornue** marks a sleek departure for the producer of vintage-style kitchens. Pictured are the oven tower, hood, island cooktop, worktable, and sink console; prices start at \$7,500; lacornueusa.com, 800-457-1356

2 Kohler's Stargaze bath invites immersion therapy for two, with lumbar support at both ends. Measuring 72" l. x 36" w. x 26" h., the freestanding white acrylic tub is also available in biscuit; from \$2,875. kohler.com, 800-456-4537

3 Part of the Fleetwood line by **Lefroy Brooks**, the 9.4"-tall three-hole faucet with cross handles recalls Moderne curves. Several finishes are offered, including this polished nickel; from \$1,450. lefroybrooks.com, 212-226-2242

4 Designed by **Michael Amato** for the **Urban Electric Co.**, the Mac ceiling lamp was inspired by the industrial light fixtures at the firm's workshop. Pictured in brass with a basalt-gray shade, the 6"-dia. fixture comes in multiple finishes; from \$2,135. urbanelectricco.com, 843-723-8140

5 Walker Zanger's Jet Set line of marble mosaic tile includes six bold patterns, among them the Poolside motif at right; from \$85 per square foot. walkerzanger.com, 818-504-0235



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1

1 Varenna by Poliform's Artex
Kitchen marries minimalist lines with modular innovation. The system, pictured in matte-gray laminate, is sold in additional hues and materials; price upon request. poliformusa.com, 212-421-1800

2 The Onsen shower tray by Rodolfo Dordoni for Salvatori
comes in the same striated Silk Georgette limestone as the company's wall and floor tiles, allowing for a cohesive look; \$1,950. salvatori.it, 011-39-058-476-9200

3 Woodwrights Wide Plank
Flooring offers a range of elegant options. Shown are 8"-w. boards of reclaimed oak (top) and premium white oak; to the trade. woodwrightsnyc.com, 212-390-8944

4 Based on a Sir Edwin Lutyens design, this 56.5" h. x 56" w. x 8.25" d. marble mantel by **Chesney's** is enlivened by graphic inlay; \$9,520. chesneys.com, 646-840-0609

5 To achieve the ideal chill, **Jenn-Air's** 24"-w. undercounter beverage center has two temperature zones—one with wine racks and the other with open shelving for general use; \$1,900. jennair.com, 800-536-6247

6 Handcrafted in France, **Melljac's** solid-brass doorbells are pitch-perfect. Clockwise from left are the Bell Block 1951, Bell Block 1, and Palet versions; to the trade from **LVL**. lvlus.com, 646-476-8795



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6

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SECOND CHANCES

From a Colonial-style house gone modern to a banal corridor made glamorous, ten dramatic renovations from AD's archives show the genius of an expert eye

Subtle or sensational, all home improvements share a common goal: to transform the awkward or outdated into a thing of beauty. As the following pages bear witness, AD's archives are populated with presto-chango projects that do precisely that. Noble moldings and boldly scaled furnishings turn a prosaic entrance hall into a majestic passage. A house's humble exterior is rejuvenated with a streamlined modern countenance, and when confronted with an overlong living area, an architectural team erects a divider that cuts the space down to manageable size and creates a cozy adjacent media room. Some of the renovations shown are impressively complex, yet one involves little more than a relaxing new color scheme, proving that even modest solutions can have a major impact. So look around, take note, and get inspired. —MITCHELL OWENS



A Manhattan entrance hall is given a makeover by designers Thomas Britt and Peter Napolitano. Matching mirrors, lamps, vases, and consoles march down the hall, directing visitors to the living room, where a tall bookcase punctuates the vista with rows of warm russet-hued bindings (2004).

CLOCKWISE FROM TOP RIGHT: BILLY CUNNINGHAM (2); SCOTT FRANCIS (2). ALL PHOTOS COURTESY OF CONDE NAST ARCHIVE



In the garden room of a Tudor-style mansion near the Hudson River, architectural designer James Nigro installed a colonnade that frames the arched French doors; the division also gives the vast chamber a more intimate feel. Alexa Hampton's decor, which includes a flowered chinoiserie mural, brings the property's verdant landscape indoors (2007). →



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BEFORE

For fashion designer Cathy Hardwick's Manhattan living room, **Mario Buatta** conjured Anglo-American elegance after removing two mod built-in bookcases. Stripes and plaid add rhythm, chintzes blossom, and dark tones—antique chairs, moody paintings—introduce clarifying notes (1997).



AFTER



BEFORE



A 1920s Park Avenue entrance hall lives up to its chic locale after designer **Bunny Williams**'s ministrations. Georgian-style architraves ennoble the space, as do Pompeian-red paint and a brass-accented terrazzo floor (found under the carpeting). Painted panels serve as virtual windows (1994).



BEFORE



To create a welcoming entrance hall for her 19th-century Hamptons residence, decorator **Penny Drue Baird** replaced built-in shelves and cabinets with a sweeping staircase. Handsome woodwork, evocative beams, and traditional windows establish a classic country-house atmosphere (1997). →

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A house in Austin, Texas, maintains its neighborhood-friendly proportions while adopting a streamlined exterior in a strikingly contemporary renovation devised by **Miró Rivera Architects**. A wood-and-metal canopy seems to levitate above a breezeway leading from the family room to an outbuilding (2009).



Architects **Chris Schmitt** and **Glenn F. Keyes** revived an 1803 plantation house on South Carolina's Kiawah Island, adding wings (one is shown) with glass walls, deftly hidden from the front, that provide views of the marshes behind the property. The team also reconstructed the piazza (1997). →



FROM TOP: COURTESY OF MIRÓ RIVERA ARCHITECTS; ROBERT RECK; STEVEN BROOK; COURTESY OF GLENN KEYES ARCHITECTS. ALL PHOTOS COURTESY OF CONDÉ NAST ARCHIVE

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BEFORE

The design firm Cullman & Kravis gutted adjoining rooms in a Manhattan duplex to create a spacious kitchen that's connected to a family area by pocket doors. Vintage-style light fixtures and white paneled cabinetry complement the stone counters and wide-plank floorboards (2005).



AFTER



BEFORE



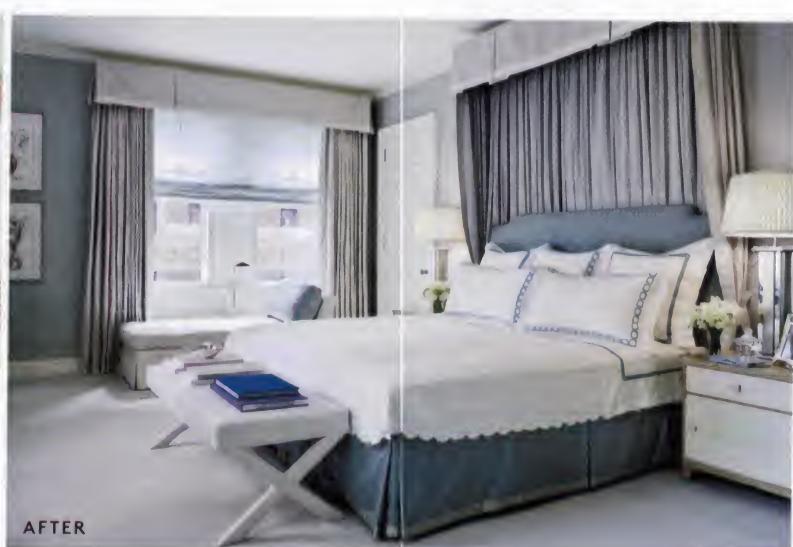
AFTER

Shelton, Mindel & Assoc. built a partial wall to divide a lengthy space in a Tribeca penthouse. Now separated into a living area (in the foreground) and a media room, it incorporates doorways the same height as the windows, a trick that maximizes light and air circulation and provides continuity (2006).



BEFORE

Decorator Sandra Nunnerley revamped a candy-color New York bedroom with a restrained palette and suave tailoring. Blue, gray, and white soothe and refresh, while a crisp valance offsets the curtains; its inverted box pleats are repeated on the canopy and bed skirt (2009). □



AFTER



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Suzanne Tucker of Tucker & Marks refurbished a formal living room and decorated it with shades of yellow, brown, and peach.

THE TRANSFORMERS

Today's top designers and architects reveal their chic, clever tips for renovating, from small jobs to total makeovers INTERVIEWS BY MELISSA FELDMAN

WILLIAM SOFIELD INTERIOR DESIGNER

"Imagine all the surfaces of a room simply as reflectors of light and then choose paint values, tones, and colors that will accentuate or minimize differences. I often paint each surface a different color in order to achieve the right balance."

ROBERT COUTURIER ARCHITECT/DESIGNER

"To soundproof a room, upholster the walls and use thick carpets. I also put Green Glue behind the drywall—it's a very effective noiseproofing compound."

SUZANNE TUCKER INTERIOR DESIGNER

"The warm tones of butter-yellow are always flattering—to art, antiques, and us!"

LEE LEDBETTER ARCHITECT/DESIGNER

"Paonazzetto is my current favorite marble for baths because it has graining reminiscent of a Franz Kline painting. It's difficult to find the really beautiful slabs with a lot of contrast, but the hunt is worth the trouble."

SANDRA NUNNERLEY INTERIOR DESIGNER

"Rooms with high ceilings need generous baseboards. I have them made ten inches tall when necessary."

STEVEN GAMBREL INTERIOR DESIGNER

"Hardware is something you touch every day, so purchase the best. My splurge for the bath is the Henry line of faucets and hooks by Waterworks."

TONY INGRAO INTERIOR DESIGNER

"A heated towel bar is one luxury that people often forget—it's a subtle but memorable upgrade."

PENNY DRUE BAIRD INTERIOR DESIGNER

"Polished nickel marries well with Carrara marble and other white stones, but brass and bronze can be a better fit with warm stones such as Botticino or limestone."

ALEXANDER GORLIN ARCHITECT

"When you're trying to make a small space seem larger, clever use of mirrors helps do the job. Sir John Soane, the most fascinating architect of the late-Georgian era, used them to great effect in the breakfast room of his London house, now a museum."

RICHARD MISHAAN INTERIOR DESIGNER

"Ebonizing kitchen cabinets is very chic, particularly when combined with chrome-plated or stainless-steel hardware. Then I like painting the rest of the room pure white to create great contrast and a sense of modernity."

AMELIA T. HANDEGAN INTERIOR DESIGNER

"To enliven a quiet room, use fabrics with varied textures and tones. Combine patterns of different scales to create a more layered look."

"When you're remodeling a house, installing larger windows can work wonders. It seems counterintuitive, but half the experience of living indoors is seeing the outdoors."

MARC APPLETON, ARCHITECT



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RENOVATION TIPS



"I'm besotted with quartersawn-oak counters. It's a late-19th-century look that adds old-world charm to a kitchen—even if the appliances are the most modern on the market."

JEFFREY BILHUBER, INTERIOR DESIGNER



**SCOTT SANDERS
INTERIOR DESIGNER**

"Indirect lighting can make a small space seem larger. For example, cove lighting recessed in soffits seems to dissolve the ceiling, creating the illusion that the walls extend much higher."

**ROBIN STANDEFER OF
ROMAN AND WILLIAMS
INTERIOR DESIGNER**

"S9000-N, a high-gloss black from Fine Paints of Europe, makes kitchen cabinets look like they've been dipped in liquid licorice. We're crazy about colors that remind us of food: butter, cream, oyster."

**BARRY DIXON
INTERIOR DESIGNER**

"Invisible speaker systems have just the opposite virtues ascribed to Victorian children—they're heard and not seen!"

SUZANNE TUCKER

"A brilliant color painted on the inside of glass-front cabinets will give some va-va-voom to a tired-looking kitchen."

**JESSE CARRIER
INTERIOR DESIGNER**

"Dimmers lower electrical usage."

TONY INGRAO

"My new favorite bath fixtures are Baccarat's Pétales de Cristal collection for THG—they have crystal handles in a variety of colors and chrome or gold components."



Clockwise from above: Decorator Amelia T. Handegan's beach house features a graphic guest room. Metallic walls animate a dining room by interior designer Jeffrey Bilhuber. Book-matched Burma-teak marble lines a bath devised by William Sofield. Baccarat's shower fitting for THG.

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Clockwise from top: Architect Dirk Denison centered a beach house around an energy-efficient glass-roofed interior courtyard. Architect and decorator David Mann equipped a kitchen with custom-made stainless-steel cabinetry and counters that he offset with walnut shelves. Crestron's iPhone app for the home.

"We love counters made of two-inch-thick honed white Carrara marble. Don't be scared of potential stains—they just add to the patina."

STEPHEN ALESCH OF
ROMAN AND WILLIAMS,
INTERIOR DESIGNER

LEE LEDBETTER

"Whites and warm neutrals by Benjamin Moore are perfect for rooms that open onto one another. They enhance the sweep of space, they don't compete with art, and they help draw the landscape into the home. Reserve colors that pop, like Chinese red or Billy Baldwin—brown, for more intimate rooms."

FRANK ROOP INTERIOR DESIGNER

"In baths, I like to use tiles to form colorful racing stripes in the shower or behind the vanity. They add a sense of vibrancy."

THOMAS O'BRIEN INTERIOR DESIGNER

"Marbles in rich blacks, browns, and reds appeal to me lately—especially as kitchens continue to be the centers of homes and, very often, rather elegant rooms."



DIRK DENISON

"It's important to tighten your envelope: Thoroughly insulating your walls, windows, and roof is the biggest step you can take toward energy efficiency."

ROMAN ALONSO OF COMMUNE INTERIOR DESIGNER

"Crestron's iPhone app is pretty amazing. It can be programmed to control everything in the house, from security to HVAC to lighting to music."

AMY LAU INTERIOR DESIGNER

"When dealing with a dark room, whatever color is used on the walls, I paint the ceiling, trim, and doors the same color but 50 percent lighter. Too much of one shade can overpower a space."

ANALISSE TAFT INTERIOR DESIGNER

"K 15 by Ardex is a cement-based self-leveling floor treatment that I often use when I don't want to install a new subfloor on a project. And adding a colored pigment to the mix gives you a more modern look."

JEFFREY BILHUBER

"Shine, shine, and more shine! I mean, who doesn't respond to the optimism of highly lacquered walls and matching trim? It's uplifting and invigorating."

WILLIAM T. GEORGIS ARCHITECT/DESIGNER

"One of my favorite kitchen-counter materials of the moment is copper, sourced from good metalworkers such as Wainlands in Astoria, New York."

RICHARD MISHAAN

"I love kitchens that are made entirely out of stainless steel—counters, backsplashes, cabinet doors, everything. As a material, it's clean and crisp, and it's offered as a finish on most appliances."

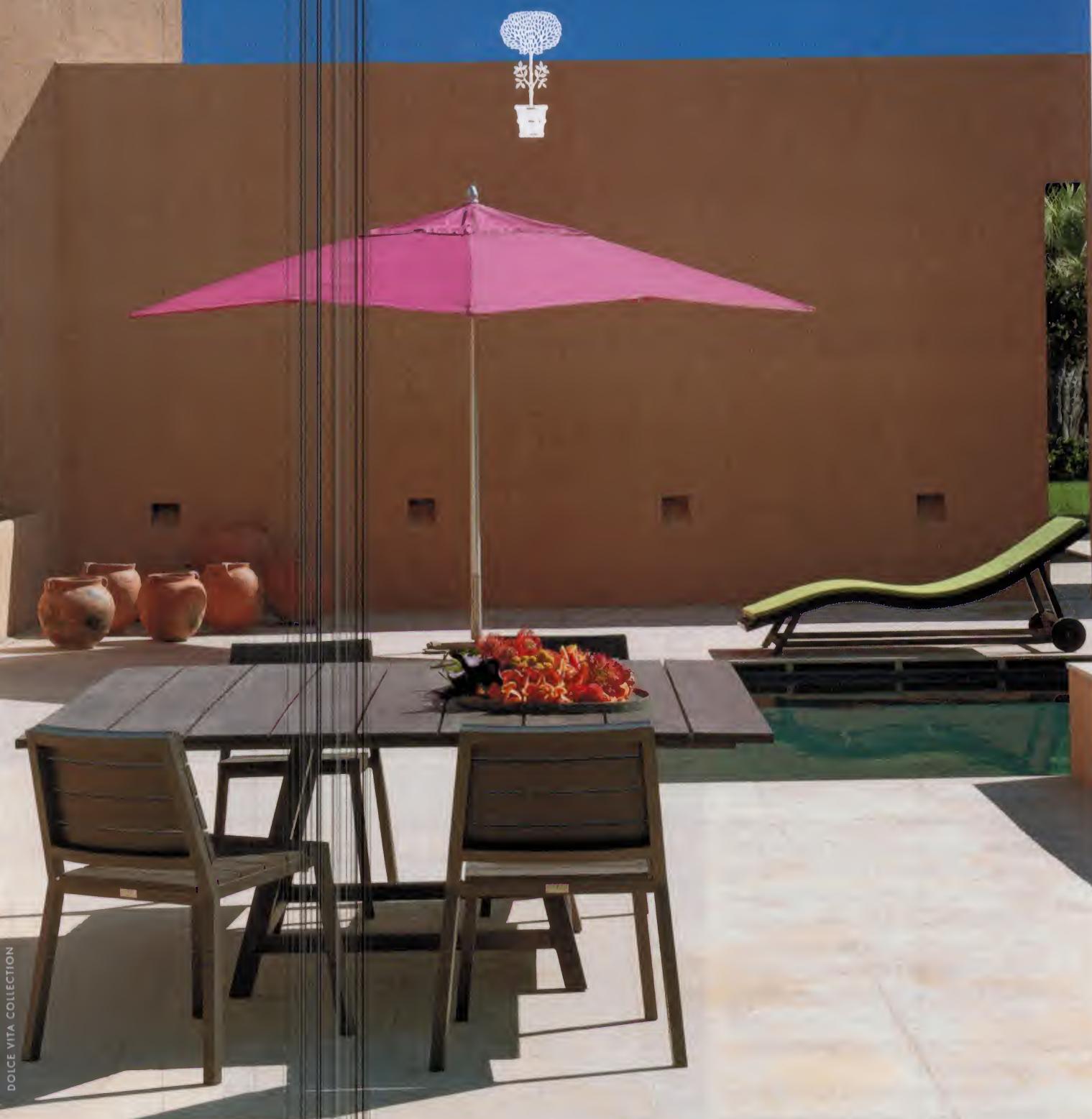
JAMES GILLAM ARCHITECT

"My top splurge is a great shower-head, but a separate W.C. is a close second. It frees up and redefines other areas of the bathroom."

TONY INGRAO

"I like making dark spaces appear even darker, often by sheathing the walls in brown straw, Phillip Jeffries's chocolate-color hemp, or Maya Romanoff's wood-veneer wall covering. And paneling in black glass really amps up the drama." □

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RIVER DANCE

This time of year the area around the waterside town of Hudson, New York, is hopping with weekenders in search of antiques, autumn leaves, and a stylish stay

In the early 1980s Hudson, New York, with its boarded-up storefronts and shadowy side streets, was nowhere you wanted to be after dark. Fast-forward 30 years and the town, two hours north of Manhattan and now gentrified in the best sense of the word, is all but unrecognizable, a mecca for antiques hunters, contemporary-design aficionados, culture vultures, and gourmands who like their greens just-picked and tasting of *terroir*. While the picturesque corridor between Hudson and Rhinebeck, 25 miles to the south, is a year-round destination, the area is never more alluring than in autumn, when the foliage is most glorious, the apple-picking peaks, the locals start donning their tweeds, and the evening air turns crisp and pungent with wood smoke.

If you're driving up from New York City for the weekend, consider making the restaurant **Market St.** in Rhinebeck your first stop. Designer Sheila Bridges, who has a hobby farm with goats and chickens outside



Clockwise from top:
Fall foliage enlivens the landscape near Hudson, New York. Clermont, an 18th-century mansion in Germantown. The bar at Fish & Game, Hudson's newest dining attraction, headed by chef Zakary Pelaccio. Furnishings at Regan & Smith in Hudson.

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Hudson, loves the shoulder-to-shoulder bar scene at this “simple, tasteful Italian restaurant,” as she describes it, with Eames chairs, a communal dining counter, and a wood-burning oven. Her mainstay is the Caprina pizza with goat cheese, pear, and fig-rosemary spread. Leave time before or after to pop a few doors over to the showroom of **Sawkille Co.**, which sells elegant handmade furniture in styles ranging from traditional Shaker to sleek contemporary.

A bit farther north, in Germantown, Bridges always visits **Otto’s Market** to pick up lemon ice cream, made using owner Otto Leuschel’s mother’s recipe, and some of the house-baked scones. It’s also the designer’s go-to spot to grab picnic provisions for strolls along the 19th-century **Poets’ Walk**, a bucolic path through meadows and woods in Annandale-on-Hudson that is now part of a public park. Across the street from Otto’s and also owned by Leuschel, **Germantown Variety** is a retro-style country store selling American-made housewares, gardening supplies, and more.

The prime shopping hub is Hudson itself, especially along Warren Street, which hums with visitors on weekends (many places are closed midweek) but retains all the charm of a classic main street. Standbys include **Rural Residence**, purveyors of fine linens and bath accessories, **Sutter Antiques**, specialists in Biedermeier, Empire, and Art Deco furniture, and the shop of midcentury-design maven **Mark**

McDonald. A favorite of decorator Stephen Shadley’s is **Vincent Mulford**. “Vince’s was one of the first shops in Hudson,” says Shadley, who owns a home in the area. “I never tire of meandering through the beautiful tableaux he creates.”

Hudson also boasts stylish newcomers such as **Fern Handcrafted Furniture**, which uses only sustainable hardwoods, and **Harvey’s Counter**, praised by Bridges for its “lovely Imm Living ceramics and decorative hardware.” She also recommends the recently opened **Finch**, for an eclectic mix that includes “perfectly patinated garden ornaments and vintage embroidered pillows,” and **Ecosystem**, a hip boutique offering “casually elegant clothing and gorgeous Adina Mills jewelry.” If it’s exceptional jewelry you’re after, **Ornamentum Gallery** showcases stunning avant-garde pieces by artists from around the world.

Colin Stair, founder of the auction house **Stair Galleries**, which opened in Hudson in 2001 (and will hold a sale of Asian art

and 20th-century paintings in December), is a fan of **Naga North**, for its Japanese screens and bronzes, and **Regan & Smith**, for French antiques and decorative objects.

Architect and designer Michael Davis runs the must-see gallery **3FortySeven**, focusing on repurposed industrial salvage, midcentury furnishings, and what can only be described as far-flung exotica. “Michael is my new favorite dealer in Hudson,” says decorator Carey Maloney, who has a weekend retreat in Germantown. “I recently bought a 45-foot-long, 14-foot-high façade of a Rajasthani house from him. It’s made of wrought iron and carved stone and wood, and I’m installing it against the silk-velvet walls of a grand New York City living room.”

This fall will see the opening of **BackBar**, a farm-to-table bistro within 3FortySeven featuring a menu of local beers and cider, small-batch liquors, and ice cream by the popular **Hudson Gelato**, which operates carts in Hudson during the milder months. “They should be called the Gelato Kings!” →

Clockwise from top left: The Frank Gehry-designed Richard B. Fisher Center for the Performing Arts at Bard College in Annandale-on-Hudson. Eclectic offerings at the recently opened Hudson boutique Harvey’s Counter. The Nantucket Room at the Hudson Merchant House B&B.



Finding restaurants in China is like finding restaurants in China, TX.

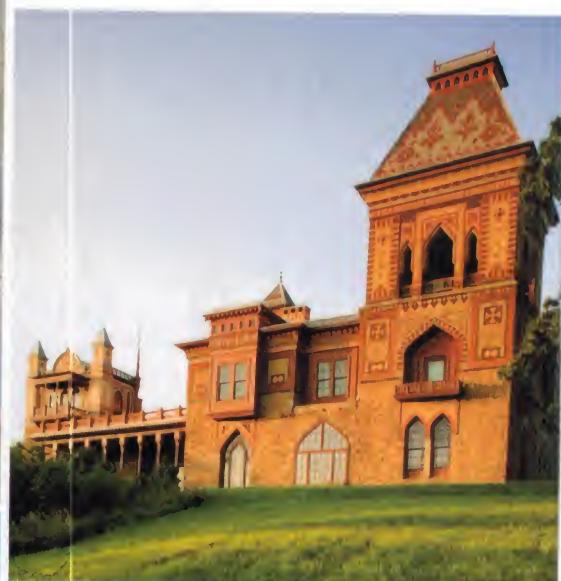
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says actress and filmmaker Rainer Judd, who has a house near town.

Indeed, Hudson's food scene is becoming a draw all on its own, with acclaimed restaurants like **Swoon Kitchenbar**—where chef Jeffrey Gimmel's regional, seasonal cuisine earned a James Beard nomination last year—being joined by new hot spots. The most buzzed about is chef Zakary Pelaccio's **Fish & Game**, which opened in May in a 19th-century former smithy sensitively renovated by Davis and appointed with tin ceilings, brick walls, leather chesterfields, and walnut tables. Pelaccio, late of Fatty Crab and Fatty 'Cue in New York City, has scuttled the Malaysian influences that made him a star and is cooking in a new, distinctly American idiom, one that jibes jubilantly with his nose-to-tail ethos and his focus on ingredients from within a 40-mile radius. "A client recently took me," says Stair, "and I was blown away by the impeccable service."

Throughout the area there's a multitude of cultural diversions, including, for enthusiasts of historic houses, the



graceful 18th-century estate **Clermont**, in Germantown, and **Olana**, the Persian-style manse of Hudson River School painter Frederic Edwin Church. Be sure to visit Crown Hill on Olana's southwest edge, where trees were cleared this year to restore the Church-designed panoramic views of the home and its 250 wooded acres.

In Annandale-on-Hudson, Bard College's **Richard B. Fisher Center for the Performing Arts**, housed within a rippling structure designed by Frank Gehry, presents a robust program of music, dance, and theater. A very different setting, the **Hudson**

From top: One of the Inn at Hudson's elegant rooms. Hudson River School painter Frederic Edwin Church's 19th-century Persian-inflected home, Olana. A pastoral stretch of Poets' Walk, a 19th-century ramble in Annandale-on-Hudson. Architect and designer Michael Davis's Hudson shop, 3FortySeven.

Opera House, New York's oldest theater, stages intimate readings, talks, and concerts. It also produces the annual Winter Walk (this year on December 7), which

"brings 20,000 to Hudson for the best window-shopping north of Fifth Avenue," says executive director Gary Schiro.

When it comes to places to stay, Schiro recommends the **Barlow** in Hudson for its "European styling and relaxed city vibe." He also sends visitors to the **Hudson Merchant House**, "a sparkling B&B and the spot for sighting celebrities like Usher and Katy Perry in their country drag," he notes. For a more traditional atmosphere, Evelyn Trebilcock, Olana's curator, suggests the **Inn at Hudson**, a handsome circa-1900 house with four large guest rooms furnished with antiques. And expected soon is **Hotel Tivoli**, artist Brice Marden's relaunch of the former Madalin Hotel in nearby Tivoli. In addition to a new Mediterranean restaurant, the property will offer 11 rooms featuring art chosen by Marden, plus, he promises, linens with "a higher thread count."

—CHRISTOPHER PETKANAS



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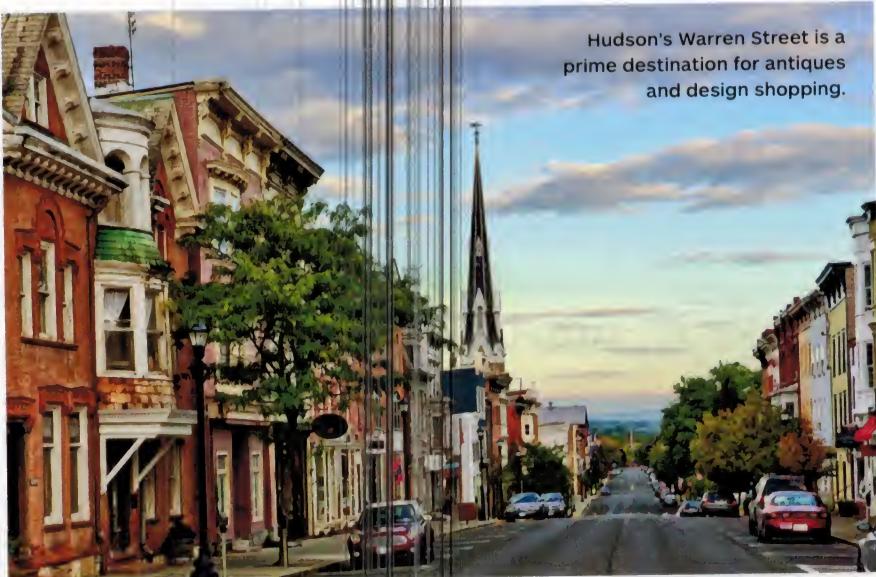


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Sawkille Co.: 31 W. Market St., 845-876-2228; open Thurs.-Mon.; sawkille.com.

GERMANTOWN

Clermont: 87 Clermont Ave., 518-537-6622; for information on hours and tours visit friendsofclermont.org.

Germantown Variety: 212 Main St., 518-537-7400; open daily; germantownvariety.com.

Otto's Market: 215 Main St., 518-537-7200; open daily; ottosmarket.com.

SHOPPING IN HUDSON

3FortySeven: 347 Warren St., 518-291-4780; open Thurs.-Sun.; 3fortyseven.com.

Ecosystem: 445 Warren St., 347-291-7001; open daily; facebook.com/ecosystemshop.

Fern Handcrafted Furniture: 243 Warren St., 518-828-1454; open Fri.-Sun.; fernnyc.com.

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ON THE MARKET

AD editors select extraordinary homes for sale around the world **WRITTEN BY ALYSSA BIRD**



Las Vegas

PEDIGREE: A striking composition of steel and glass planes, this prefab residence was designed by the Los Angeles architecture firm Marmol Radziner in 2009. Its free-flowing layout, oriented around a lap pool, incorporates several covered terraces that promote indoor-outdoor living. This being Vegas, the home doesn't lack for wow moments, among them a screening room and an underground basketball court.

PROPERTY VALUES: The one-and-a-half-acre plot has a guesthouse and looks out onto the Mojave Desert.

TALKING POINT: The dwelling comes with its very own Skyspace installation by artist James Turrell.

CONTACT: Crosby Doe Associates, 310-275-2222

FROM TOP: SCOTT MAYORAL (3); NICK SPRINGETT (2); GREG PREMUR

Bridgewater, Vermont

PEDIGREE: Presiding over this New England farmstead is a Cape Cod-style house that dates from the 1940s. Handsome wainscoting, painted pine floors, and exposed hand-hewn beams lend country charm to the interiors, highlighted by the living room's substantial stone hearth.

PROPERTY VALUES: The 30-acre compound includes three postcard-worthy barns, one of which has been converted into a two-bedroom apartment.

TALKING POINT: The Appalachian Trail runs just beyond the lot's northern edge, inviting hikes into the wilderness.

CONTACT: LandVest, 802-238-1332

4 BEDROOMS

3.5 BATHS

3,500 SQ. FT.

\$1.8 MILLION



Ojai, California

PEDIGREE: Paul Revere Williams—a legendary architect who made his name devising homes for Hollywood stars—conceived this Spanish Colonial Revival home in 1929. Commissioned by glass tycoon William Ford, the rambling residence features a central courtyard that is perfect for entertaining. Both the house and its grounds recently underwent an extensive four-year renovation, giving fresh life to the carved-wood ceilings, original hardware, and other notable details.

PROPERTY VALUES: The three-acre estate offers a tangerine grove, immaculate gardens, and a swimming pool.

TALKING POINT: Should one feel the sudden need for a massage, the renowned Ojai Valley Inn & Spa is just minutes away.

CONTACT: Rodeo Realty, 310-710-2223 →



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**4 BEDROOMS
3.5 BATHS
3,400 SQ. FT.
\$5.3 MILLION**

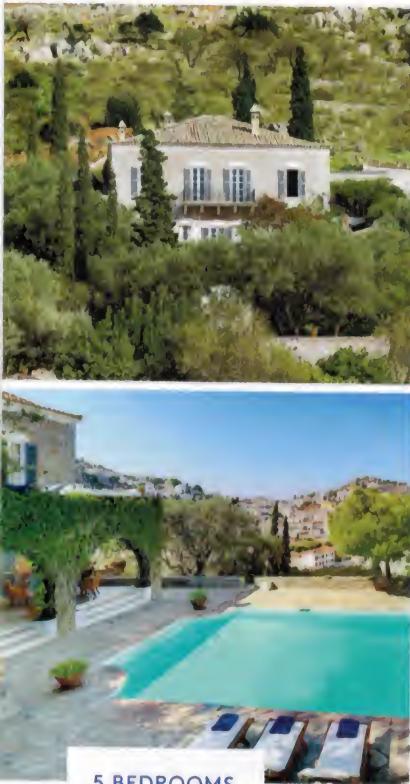
Amagansett, New York

PEDIGREE: This award-winning 2008 modernist abode was created by Bates Masi + Architects, a Hamptons firm known for marrying artful materials and arresting forms in residences on Long Island's East End. Capped with a gable roof and punctuated by a concrete chimney, the exterior is divided visually between the shingled upper story and the ground level, expanses of which are clad in oak surveyor's stakes that have been woven into textured siding. Inside, sleek surfaces prevail, among them marble kitchen counters, ipe-wood floors, and a polished-steel fireplace surround in the living room.

PROPERTY VALUES: A winding driveway steers visitors through woodlands to the secluded two-acre parcel, where a bluestone-coped pool beckons.

TALKING POINT: The home's central stairwell is enclosed by what looks like translucent stone but is in fact glass embedded with seashells—a nod to local beaches.

CONTACT: Sotheby's International Realty, 631-324-6000



**5 BEDROOMS
5.5 BATHS
6,800 SQ. FT.
\$8 MILLION**

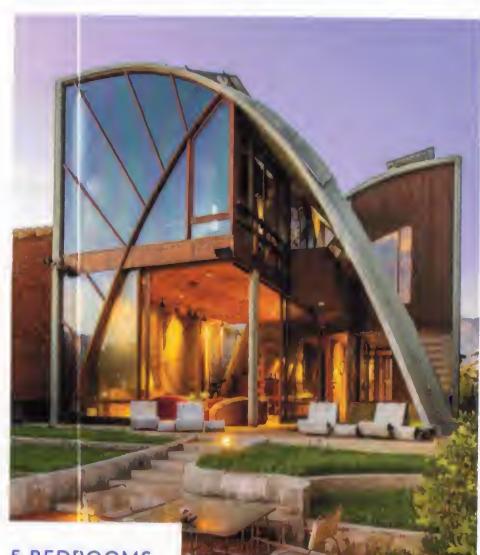
Hydra, Greece

PEDIGREE: Perched high above the island's main port, this 19th-century villa—once home to a prominent shipping family—blends nicely into its rustic environs, thanks to a traditional masonry façade and a tiled roof. Marble floors, sculptural fireplaces, and intricately carved wood ceilings distinguish the bright and airy rooms, many of which enjoy sweeping vistas of the aquamarine Aegean Sea.

PROPERTY VALUES: Measuring slightly more than an acre, the lush grounds boast spacious terraces, a picturesque grape arbor overlooking the swimming pool, two guesthouses, and an additional cottage for staff.

TALKING POINT: The most remarkable room in the house just might be the luxurious master bath, where a marble tub is centered beneath a dramatic timber dome and encircled by trellis-lined floor-to-ceiling windows.

CONTACT: Christie's International Real Estate, 011-44-20-7389-2551



**5 BEDROOMS
5 BATHS
3,400 SQ. FT.
\$22 MILLION**

Malibu, California

PEDIGREE: In 1968 architect John Lautner crafted this daring beachside house, whose unique profile made it an instant local icon. Reminiscent of two converging waves, the curving concrete roof yields a series of irregularly shaped spaces, including the sheltered lap pool adjacent to the glass-walled living area. The current owner, Michael LaFetra—a film producer and specialist in the restoration of 20th-century architecture—undid previous alterations and returned the building to Lautner's vision, even adding three sleeping lofts that were in the original plans.

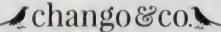
PROPERTY VALUES: Located in Malibu Colony, a prominent gated community, the less-than-one-acre plot features 37 feet of ocean frontage.

TALKING POINT: Sustainability meets high style on the dwelling's distinctive roof, where LaFetra installed solar panels.

CONTACT: Partners Trust Real Estate Brokerage and Acquisitions, 310-500-3939 →



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**4 BEDROOMS
4 BATHS
2,700 SQ. FT.
\$1.8 MILLION**

Los Angeles

PEDIGREE: Designed in 1958 by the pioneering Swedish-born architect

Greta Magnusson Grossman, this midcentury-modern home ranks among the largest of her residential projects, only a handful of which remain standing. Once published in the influential magazine *Arts & Architecture*, the low-slung glass-and-steel gem features an open plan and window walls that showcase spectacular views of the city. A lower-level guest suite has been added to the structure, and the original Grossman-conceived furnishings can be purchased for an additional price.

PROPERTY VALUES: Less than an acre, the site accommodates a kidney-shaped pool.

TALKING POINT: The house has never before been on the market.

CONTACT: Links Real Estate, 323-469-5114

FROM TOP: CHAD KING; NEIL SHIRREFF (2)

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**3 BEDROOMS
2 BATHS
2 HALF BATHS
2,600 SQ. FT.
\$7.7 MILLION**

London

PEDIGREE: This early 18th-century Georgian townhouse

is on Smith Square, a highly desirable Westminster enclave that surrounds St. John's concert hall. The home was completed by John Mackreth, the same builder responsible for many of the neighboring residences. Period details such as painted wood paneling and stone fireplaces reinforce the stately presence of the four-story brick edifice, which underwent a thorough restoration by the current owners in 1998.

PROPERTY VALUES: A quiet rear courtyard leads to a lovely garden pavilion. Topped with

a tentlike roof, the folly would make an ideal office, guest room, or entertaining space.

TALKING POINT: Unlike many other historic dwellings nearby, this one retains its original layout, with the second level devoted to a floor-through master suite.

CONTACT: Hathaways, 011-44-20-7222-3133



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Bold steps: A staircase wraps around a cascade of lights in a Manhattan triplex.

NOVEMBER

PARADISE SHARED

On Mexico's Baja peninsula, Cindy Crawford and Rande Gerber team with longtime pal and business partner George Clooney to build stunning side-by-side retreats where friends and family come together

TEXT BY BRAD GOLDFARB

PHOTOGRAPHY BY BJÖRN WALLANDER

STYLED BY MICHAEL REYNOLDS





Cindy Crawford and Rande Gerber at their Los Cabos home, which was built in tandem with George Clooney's house next door.

Both residences were designed by the architecture firm Legorreta + Legorreta.

Opposite: A frangipani tree lends a verdant note to the couple's courtyard, which is furnished with teak tables and seating custom made by Jasper; the cushions are upholstered in a Ralph Lauren Home fabric, and the accent pillows are by John Robshaw. For details see Sources.

A view of the two houses from the beach.
Below left: On Crawford and Gerber's pool terrace, Christian Liaigre director's chairs surround a custom-made dining table; the Gibson guitar was a gift from Kid Rock, a frequent guest.



EVERY HOUSE TELLS A STORY, AND IN LOS CABOS, ON THE SOUTHERN TIP OF MEXICO'S BAJA PENINSULA, A PAIR OF VACATION HOMES STAND SIDE BY SIDE AS A TESTAMENT TO A REMARKABLE

friendship—the one that George Clooney shares with Rande Gerber and his wife, Cindy Crawford. The name of this compound, Casamigos—or House of Friends—says it all. “We’ve been hanging out for 20-something years,” says Gerber, a nightlife entrepreneur who now focuses on his tequila-and-rum company, Gerber Spirits. “Long before the houses were built, we would travel to Baja together, staying at different hotels and drinking tequila.”

The idea of planting a flag in Los Cabos came several years ago while the two men were there on vacation with a few friends. “We saw this oceanfront lot and thought maybe it made sense to build something,” Gerber says. It was a desire fueled by wanting a place where family and friends could come together comfortably. “Once we had kids, we would go on vacation at Christmas,” says Crawford. “But you’d have to book hotels a year in advance, and then you’d get there and they never quite lived up to expectations.” Plus, Los Cabos is a short flight from Los Angeles, making it a convenient getaway for Clooney, whose primary home is in Studio City, and for Crawford and Gerber, who live in Malibu most of the year with their school-age son and daughter.

Initially the trio thought of creating one house large enough for everyone, but that concept was eventually nixed in favor of two

independent structures. “It’s just nice at the end of the night to have your own place to go back to,” Gerber says. Even so, the houses are basically used as a single home, with overflow from one accommodated by the other, and meals and other activities frequently split between the two. “Our lives go back and forth,” Crawford says. “We’ll have cocktails at our place and dinner at George’s, and vice versa.”

The two homes were designed and built in tandem, and Clooney happily allowed Gerber and Crawford to take the lead on the project, knowing he could trust their taste implicitly. “Rande has this amazing eye for houses and style,” says Clooney, who nonetheless was a regular presence at meetings and traveled to the site every couple of weeks to give input. “I wanted something that would blend in,” he notes, “something indigenous that would feel in harmony with the setting.” →

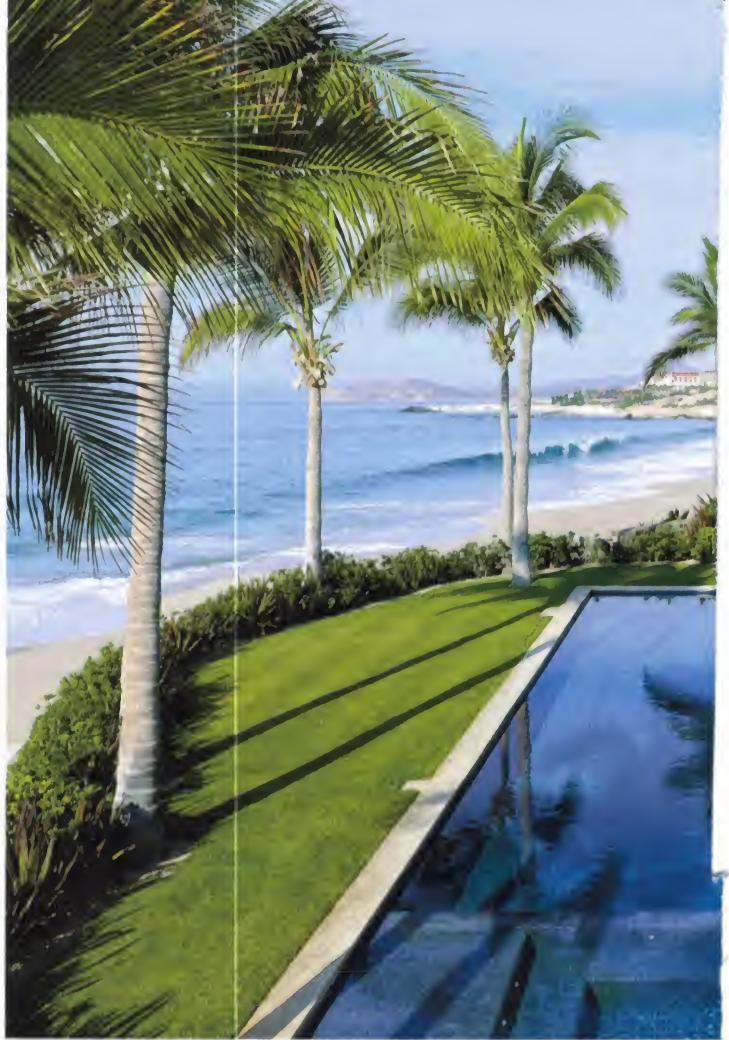
Below, from left: Parota-wood beams line the ceiling of the couple's living room, which features lounge chairs slipcovered in a Libeco linen (at right) and custom-made tripod floor lamps by Richomme; a vintage pillow and throw from John Robshaw enliven the sofa at right, and the rugs are by Lawrence of La Brea. Made of niwala limestone from Spain, the outdoor living room's seating is topped by cushions clad in a Ralph Lauren Home fabric.

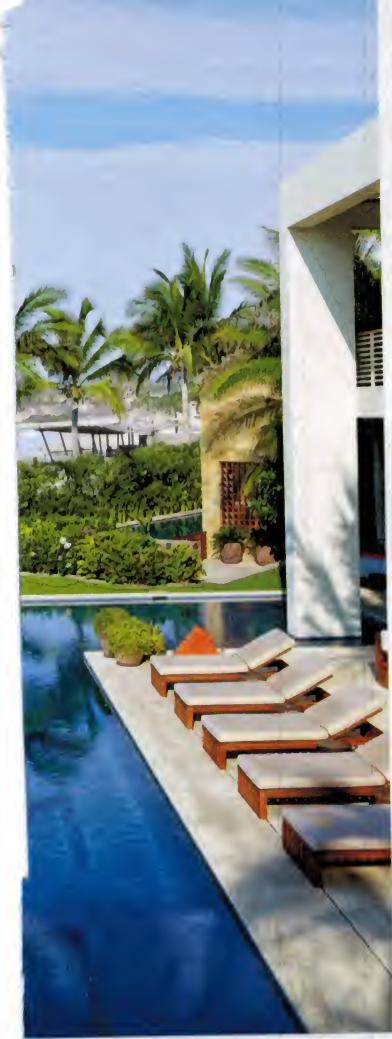


Another priority, all agreed from the outset, was to avoid the type of hacienda-style villa commonly found along this coast and aim for something more distinctive. The group decided to approach the firm of Ricardo Legorreta, one of Mexico's preeminent architects, and his son, Víctor, a star in his own right. (Ricardo died in December 2011, two years after the project's completion, and Víctor maintains the practice.) "A friend of ours had used Ricardo in California and loved working with him," Gerber says. Adds Crawford, "That property was the first modern house I thought I could live in."

Like his celebrated mentor Luis Barragán, the elder Legorreta was known for crafting muscular geometric volumes where the interplay of light and shadow is created by large windows and doorways, as well as open-air courtyards. All of those elements are present in the Crawford-Gerber and Clooney residences, which the Legorretas tailored to suit the trio's relaxed, social lifestyle. "They wanted houses that were very elegant and almost like an art piece," says Víctor, "but where you would still be comfortable walking around barefoot and in a swimsuit."

Each structure is entered via a long hallway that flows gracefully into a dramatic double-height central courtyard, which connects to a series of sitting areas, dining spaces, an open kitchen, and, of course, a bar—an especially roomy one at Clooney's, where the friends often assemble to watch sports on the wide-screen TV. And fronting the beach, each house has its own sizable swimming pool and terrace,

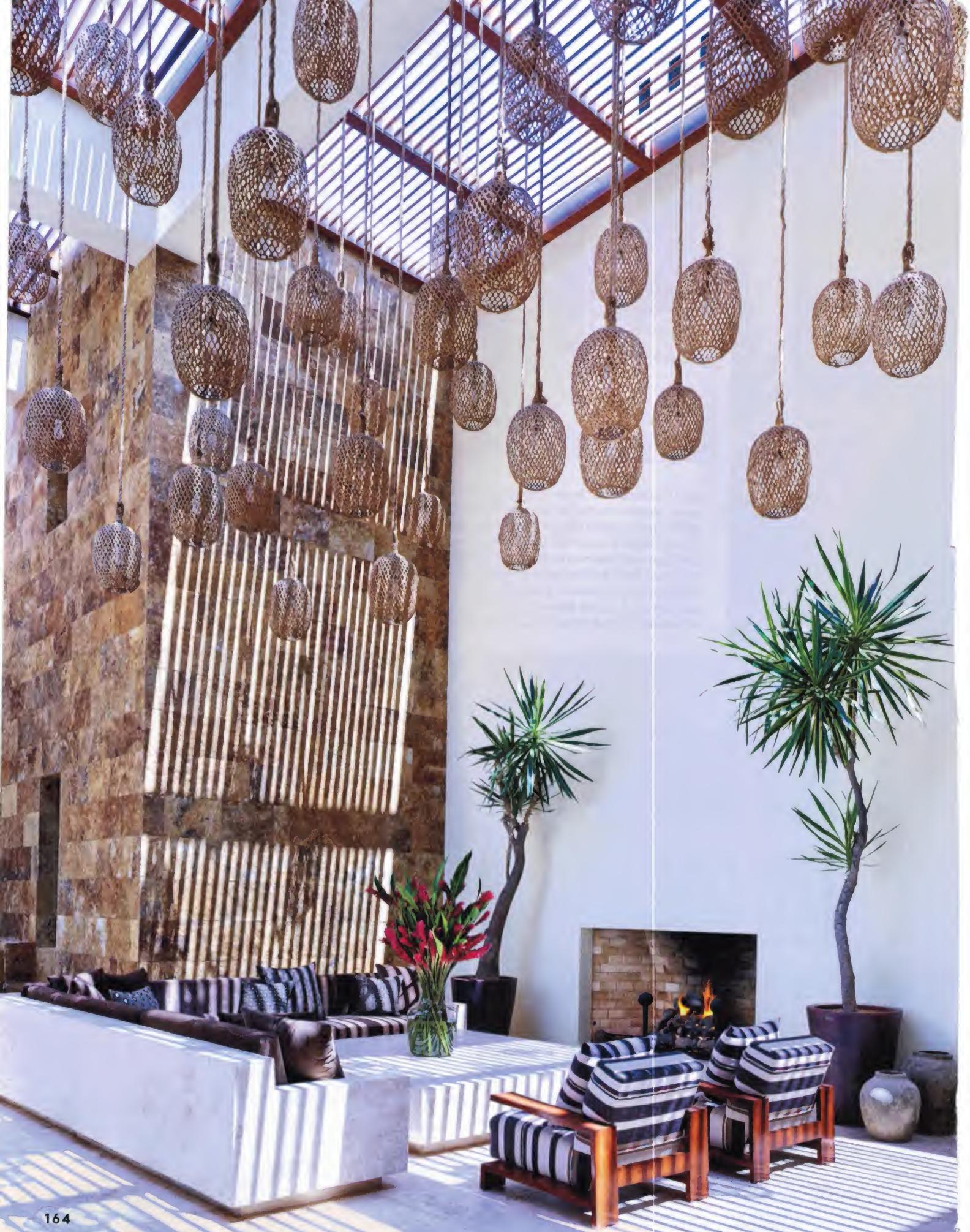


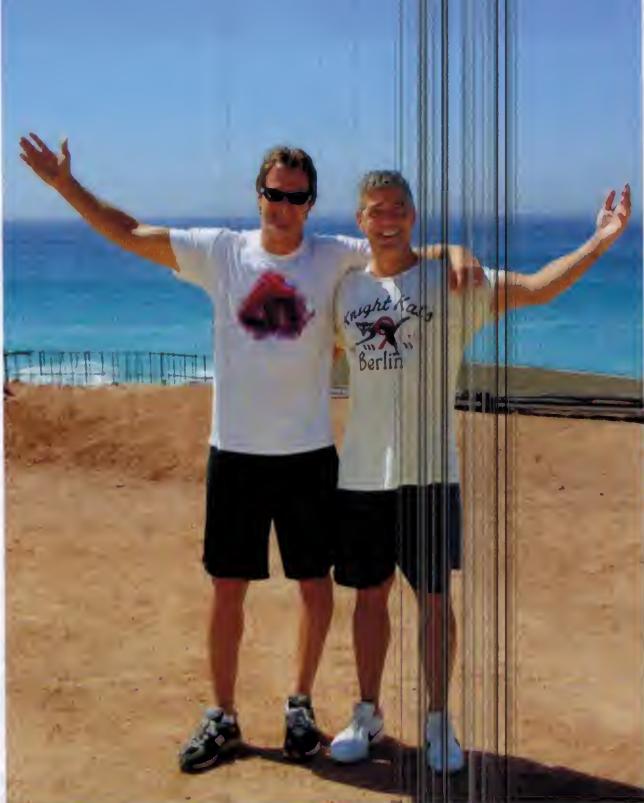


Left: Crawford and Gerber's pool; Mia Lehrer + Assoc. oversaw the landscaping for both properties. **Above:** The couple's master bath, which opens to an outdoor shower, has a Legorreta-designed stone tub with Waterworks fittings; the photograph is by Herb Ritts, and the leaf photograph is from the Jalan Jalan Collection. **Below, from far left:** The pool terrace features Santa Barbara Designs umbrellas, and teak chaise longues custom made

by Jasper. In the master bedroom, portraits of the family, taken by Brian Bowen Smith, are displayed over a custom-made sectional sofa; the striped pillow fabrics are by Ralph Lauren Home, the vintage ikat pillow is from John Robshaw, and the carpet is by Lawrence of La Brea. On the other side of the room, a landscape photo by Bowen Smith hangs next to a Jasper chair and ottoman and a Ralph Lauren Home side table.







as well as ample outdoor seating and dining areas. To soften and contrast with the residences' expanses of cement plaster, many of the spaces feature wood ceilings, beams, and brise-soleils. "Using wood was something we pushed for," Crawford says. "It's not the material the Legorretas are best known for, but we wanted the warmth."

Tucked away off broad corridors on the second stories are most of the homes' generously scaled bedrooms—enough to accommodate the numerous guests. "There's nothing more depressing than being in a big old house by yourself," remarks Clooney. "You want it filled with friends and family because that's what makes a home."

For the most part, the dwellings keep to a palette of neutrals, with Clooney's being the darker and clubbier of the two. The tone of his residence starts with the sand-hued Brazilian quartzite that clads portions of the structure, and it's a vibe that carries through to the courtyard, where wood slats and a forest of dangling lanterns overhead cast moody shadows across the space, as well as to the

terrace enclosed by privacy-ensuring vegetation. "If my house were truly open it would present too many opportunities for people to take pictures," says Clooney (who stars in the new sci-fi thriller *Gravity* and the upcoming World War II drama *The Monuments Men*, which he directed).

The Crawford-Gerber home, meanwhile, is brighter, thanks to a pale Spanish limestone and a courtyard that's fully exposed to the sky. So while the houses share a similar shape and aesthetic, each is its own unique creation. As Crawford puts it, "They're not twins, but more like sisters or cousins."

A fair amount of the furniture is built in, as designed by the architects. Integrated tables and seating in the alfresco spaces are

Clockwise from top left: Gerber and Clooney at the Casamigos site pre-construction. Travertine from central Mexico anchors Clooney's outdoor living area and fire pit. The actor's master bath terrace, shaded by a *parota* brise-soleil, has a travertine Jacuzzi lined in blue mosaic tiles; the side table is by Tucker Robbins, and the lanterns are by Casamidy. **Opposite:** Twine-wrapped lanterns are suspended from the slatted canopy over Clooney's courtyard, which features a Legorreta-designed cement-plaster table and L-shaped sofa, the latter topped with cushions in a Holly Hunt fabric and vintage pillows from John Robshaw; the armchairs are by Ralph Lauren Home.





made from the same stones as the walls and floors, while bedroom cabinetry, closets, and desks are made from local *parota* wood. As for the freestanding pieces, Crawford and Gerber didn't hesitate to seek advice from interior decorators they know. "Fortunately we have a lot of great friends in the design world," Crawford says. "We just called on them to help fill things out."

While many items—the upholstered seating in the living areas, the director's chairs surrounding Crawford and Gerber's outdoor dining table—were sourced in the U.S., certain key pieces were custom crafted locally, including Clooney's living room cocktail table and dining room table. The latter, incorporating a large lazy Susan, is a particular favorite of the actor's since, as he notes, "you don't want to have to work too hard when you're down here."

As a kind of coda to the project, a year ago Clooney and Gerber, along with another friend, real-estate developer Mike Meldman, launched a premium tequila brand they call, appropriately, Casamigos. "We didn't just slap our names onto some glue and try to talk people into drinking it," Clooney says of Casamigos, which produces a blanco and a reposado and has already won a variety of awards. "It's what we drink whenever we're at the house." Or as Gerber puts it, "The best times are when all the bedrooms are filled with guests and everyone's by the pool with a Casamigos in their hand." It's an image that perfectly captures the open-armed spirit of this pair of breezy, sun-kissed getaways. □





Above, from left: Clooney's kitchen, by Henrybuilt, is appointed with a Viking cooktop and cabinetry faced in parota. A wrought-iron chandelier by Lucca Antiques graces his dining room. **Below:** The actor's bar area is furnished with a custom-made sectional sofa upholstered in a Ralph Lauren Home



fabric and a pair of vintage suede lounge chairs; the barstools were made locally. **Opposite, from top:** In Clooney's living room, a slipcovered sofa and armchairs and a pair of stools by Casamidy are grouped around a cocktail table by SL Westwood Design; the Alison Berger-designed

surveyor's lamp is from Holly Hunt, the striped throw pillows are made of a Ralph Lauren Home fabric, the curtains are of a Holly Hunt linen, and the carpet is by Lawrence of La Brea. Santa Barbara Designs umbrellas complement custom-made Jasper teak seating on the pool terrace.



Right: Clooney's home theater is outfitted with a 14-foot Da-Lite screen and CinemaTech seats.

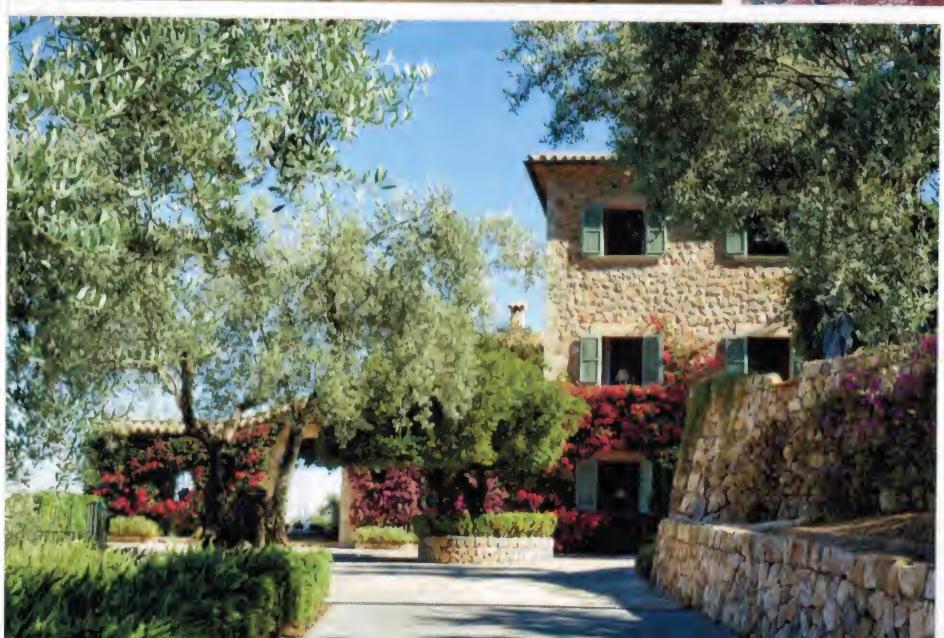
Below, from left: The gym is equipped with machines by Life Fitness. In the actor's master bath, Urban Archaeology sconces overlook the parota vanity, which has Waterworks sinks and fittings; the credenza is by Marcenaria São Paulo, the stool is by Tucker Robbins, and the rugs are by the Natural Carpet Co.

Opposite, from top:

The beds in a guest room include custom-made leather-strap headboards. Clooney's bed, also with a woven-leather headboard, is flanked by Legorreta-designed tables and Lika Moore lamps from Blackman Cruz; the throw pillows are by John Robshaw.







BEFORE & AFTER

FROM A TUMBLEDOWN CASTLE THAT GETS ITS MEDIEVAL GROOVE BACK TO A TIMEWORN APARTMENT WITH A DAZZLING FUTURE, THIS ISSUE'S RENOVATION SUCCESS STORIES TURN DREAMS INTO REALITY. ACCCOMPANIED BY EXPERT IDEAS FROM TOP INDUSTRY TALENTS, OUR SPECIAL PORTFOLIO OFFERS INSPIRING PROOF OF THE POWER OF GREAT DESIGN

Opposite, clockwise from top left: Marble lines a master bath in a lower Manhattan triplex perfected by architectural designer Thomas Juul-Hansen and decorator Amy Lau. Alexa Hampton's relaxed traditionalism redefines a client's living room at the Pierre hotel in New York City. A guest room at Castello di Santa Eurasia, an Italian castle furnished by Martyn Lawrence Bullard. Interior designer Ray Booth accented a Skaneateles, New York, entrance hall with antique gilt-wood consoles and modern paintings. The exterior of a Majorcan villa reinvigorated by Michael S. Smith. Park Avenue glamour, courtesy of a Trisha Regec makeover.

A TALL ORDER

With architectural designer Thomas Juul-Hansen and decorator Amy Lau, entrepreneur Michael Hirtenstein spends three years combining five raw apartment spaces into an ultracustomized, exactingly appointed Manhattan triplex

TEXT BY MAYER RUS
PHOTOGRAPHY BY THOMAS LOOF
PRODUCED BY MICHAEL REYNOLDS





The New York residence of businessman Michael Hirtenstein and his wife, Christina, features an outdoor living room crafted of solid mahogany, with a custom-made fire pit; the seat cushions are clad in a Great Outdoors fabric, and the pillows are made of a KnollTextiles stripe. Thomas Juul-Hansen oversaw the apartment's architectural design, Amy Lau was responsible for the furnishings, and Michael Franco of Town and Gardens did the landscaping. For details see Sources.



THERE'S A CLASSIC MOMENT IN THE MOVIE

Mommie Dearest when Faye Dunaway's Joan Crawford arrives to inspect the construction of her lavish Fifth Avenue apartment. In the face of runaway extravagance, she addresses her designer's concern over a blocked view with an imperious directive: "Tear down that bitch of a bearing wall and put a window where it ought to be!"

Michael Hirtenstein appreciates such perfectionist impulses. After combining multiple units in a lower Manhattan apartment building designed by architect Enrique Norten, the high-octane entrepreneur and nightlife impresario was distressed to find a lone structural column—one that supported several floors of the 13-story glass tower—interrupting the flow of his double-height living room. Despite the potential nightmare of redistributing the column's load, his response was categorical: Take it down.

"The design team looked at me like I had three heads," Hirtenstein recalls, laughing. "But they said, 'Let's get the structural engineer up here and figure it out.' In the end removing that column made the space and made the apartment."



Architectural designer Thomas Juul-Hansen and decorator Amy Lau understand how difficult it can be to say no to their enterprising, risk-defying client. "Michael pushed us to do things we'd never done before," says Juul-Hansen, an alumnus of Richard Meier's office known for his deft handling of pristine planes and volumes. "He has a distinct vision of what he wants and a fearlessness and exactitude when it comes to realizing that vision."

A serial collector of trophy properties in Manhattan, Hirtenstein has previously owned a high-profile penthouse in the Time Warner Center and spectacular townhouses in



Top: Hirtenstein had a column removed to maximize the wide-open feel of the living room, which is painted in a Benjamin Moore white and ringed by curtains made of a Knoll Luxe fabric. The two seating areas are anchored by Vladimir Kagan sofas, which—like most of the new furnishings—were custom made; the one at left joins an agate-top low table with a bronze-and-brass base by Silas Seandel and a pair of Kagan swivel chairs beneath a Lindsey Adelman chandelier, while the other faces a 1960s cocktail table from Todd Merrill Antiques. The carpets are by Fort Street Studio, and the piano and stools in the back corner are by Based Upon. **Right:** Christina and Michael on one of their terraces. **Opposite:** The wall above the bar and dining area showcases a plaster relief created by artist Malcolm Hill.





Greenwich Village and on Gramercy Park. Seven years ago he was driving downtown when he came upon a billboard promoting the new Norten building, One York; the ad featured an image of a pool on a terrace high above the street. "I'm a Pisces, so I love the water. I knew I had to have it," he says.

And have it he did. Consolidating five separate apartments into a showstopping three-floor spread that totals 8,600 square feet, with an additional 5,500 square feet of outdoor space, he devised the ultimate bachelor pad—which promptly became a newlyweds' nest when Hirtenstein married his longtime girlfriend, Christina Hale, in 2012.

The job of transforming all that raw real estate into a cohesive, welcoming home fell to Juul-Hansen, who developed a fluid floor plan that comprises a series of intimate rooms radiating off the lofty living area, with no awkward transitions or residual traces of the developer's original scheme. But consolidation was just the beginning. "The challenge," the designer says, "was to maintain the quiet luxury of light, air, and space while creating bravura architectural moments with incredibly sumptuous materials."

Those blockbuster moments include a stunning outdoor living room of solid mahogany (steamed and bent in the manner of yacht construction) with seating and storage, a fire pit, a built-in grill, and views of two Manhattan icons—the Empire State



Top: In the master suite, Lau grouped a circa-1950 Kagan sofa with a pair of chairs and a matching ottoman—upholstered in a Romo fabric—around a cocktail table by Based Upon; the curtains are made of a Christopher Hyland fabric, lined with a Crédit Baumann textile, and the hide rug is by Kyle Bunting. **Opposite, from top:** A 1960s FontanaArte fixture hangs in the dining area, where a Montigo gas fireplace is set into a wall of gray travertine; a suite of custom-made Kagan chairs covered in a Moore & Giles leather surrounds the table, which has a bronze base by Seandel and displays glass orbs by Jeff Zimmerman and bronze vessels by David Wiseman. The kitchen, outfitted with rosewood cabinetry, has chandeliers by Brand van Egmond, ovens by Miele, and refrigerators by Sub-Zero; the wood bowls on the island are from Espasso.





Building to the north and the new One World Trade Center to the south. There's also a pop-up television for Hirtenstein's frequent alfresco viewings of movies and sporting events. (And just in case his guests are enjoying a swim when the game goes into overtime, there's a projection screen that rises magically from the shrubbery planted alongside the slate-edged, mosaic-lined pool.)

Juul-Hansen's architectural tours de force continue inside the apartment, where massive planes of silvery travertine, richly veined marble, blackened steel, Italian leather, tamo ash, and artisanal plaster define individual rooms. Even the apartment's staircase is treated like a theatrical showpiece, its steel steps wrapped in pale oak, with integrated LED lighting on each riser and a sinuous railing of hand-carved rosewood. "This place has a level of articulation and detail unlike any project I'd ever worked on," Juul-Hansen says.

Not to be outdone, Lau decorated with bespoke furnishings equal to the architecture in quality, craftsmanship, and ambition. Her assured hand is perhaps most evident in the 19-foot-high living room, where she tempered the soaring scale with two enormous silk rugs (one round, the other oval) that delineate separate seating areas, each furnished with a custom-made Vladimir Kagan sofa, while a single majestic Lindsey Adelman glass-orb chandelier floats overhead. In the adjoining dining

area, which sits beneath a monumental abstract plaster relief by artist Malcolm Hill, two enormous golden-bronze blocks by Silas Seandel support a nearly 13-foot-long tabletop of laminated glass. All the furnishings were developed and refined on-site with models and templates to ensure harmony of scale and proportion.

For one corner of the living room Hirtenstein commissioned a sculptural minimalist black-and-silver-resin piano from the London art-and-design group Based Upon. Its striking organic form is echoed in the cocktail table the studio crafted for the master suite, which features a cashmere-and-silk carpet so impossibly plush that a bed seems hardly necessary.

"Michael is obsessed with tactile quality and dimensionality. You can see it in the exquisite fabrics and window treatments, which are like couture creations," says Lau, who has worked with Hirtenstein on three previous residences. "He definitely likes bling, but the bling here has restraint—it's a subtle knockout."

Indeed, the true brilliance of Hirtenstein's home rests in its dizzying array of luxe surfaces, textiles, and fixtures, each one a quiet triumph of rich materiality and ingenious construction. "I want everything I touch to be extraordinary in some way," he says. "Even the shelves in my closets are totally lined in leather." And needless to say, there's not a wire hanger in sight. □



Top: The slate-paved pool terrace is furnished with Summit tables and chaise longues. **Right:** Juul-Hansen opened up the stairwell, adding white-oak steps with recessed lighting and a glass balustrade topped by a hand-carved rosewood rail; a custom-made light fixture by jGoodDesign descends through the center, while an installation by ceramic artist Jennifer Prichard enlivens the walls. **Opposite:** Lau hung a circa-1970 chandelier from Rewire Gallery above the Blatt Billiards pool table and paired an Arredoluce floor lamp with an Olivier Mourgue double lounge chair, both from the '60s.



Clockwise from top left:
Graphic gray marble lines the walls, cabinetry, and shower in Michael's bath; the porcelain stool is from Flair Home Collection. Christina's dressing room boasts a handblown glass chandelier by jGoodDesign above a rosewood-and-leather island with a built-in seat; the shelves and closets are backed with gold mirror. Rosewood and tamo ash frame the master suite's bed and headboard, which is upholstered in a Romo fabric and appointed with pendant lights by Rewire Gallery; the bedding is by Matouk, the cashmere blanket is by Anichini, the ottomans are circa-1970 designs by Giancarlo Piretti, the sculpture is a '70s work by Jack Arnold, the Kagan chaise is clad in an Old World Weavers fabric, and the carpet is by Luke Irwin. Namibian Rose marble sheathes the walls and tops the lacquer vanity in Christina's bath; the Rapsel tub has Dornbracht fittings.

DESIGN WISDOM

WORK WITH SCALE: Lau tempered the size—and hard edges—of the vast glass-box living room by installing soft, rounded carpets to create more intimate seating areas defined by sensuously curved Vladimir Kagan sofas. The large chandelier helps fill the void overhead.

MAKE NATURAL SELECTIONS: Boldly patterned wood, richly veined marble, and full-grain leather add visual texture to rooms.

STEP IT UP: By opening the stairwell and adding a glass balustrade and backlit risers, along with a three-story cascading light fixture and an eye-catching art piece for the walls, Juul-Hansen and Lau elevated the steps from functional to fantastic.

STRIKE A BALANCE: Select vintage furnishings complement the apartment's elegant custom-made pieces while lending a welcome sense of history.

MIND THE DETAILS: It pays to pay attention to little things like switch plates and outlets. Here, Lau had all of them faux-finished as wood or marble for a seamless look.



Out of the Ruins

On a prime spot in Italy's Umbria region, newspaper publisher Evgeny Lebedev enlists architect Domenico Minchilli and decorator Martyn Lawrence Bullard to make an inviting home from a crumbling medieval castle

TEXT BY BRAD GOLDFARB PHOTOGRAPHY BY OBERTO GILI PRODUCED BY CARLOS MOTA



Newspaper publisher Evgeny Lebedev's Castello di Santa Eurasia in Umbria, Italy, was restored by Domenico Minchilli Design; the interiors are by Martyn Lawrence Bullard Design. For details see Sources.



Restoration projects are not for the faint of heart,

it is often said. When considered in the context of Castello di Santa Eurasia in Italy's Umbria region and the efforts required to modernize and return the ruined former military outpost to its medieval grandeur, the conceit seems a staggering understatement. Then again, the young entrepreneur who undertook this daunting enterprise, Evgeny Lebedev, has never been one to shy away from a challenge. A case in point is the London-based Russian businessman's 2009 decision to purchase—with his oligarch father, Alexander—the *London Evening Standard*, a then-struggling British newspaper that is now showing a profit again. The Lebedevs followed that move a year later with the acquisition of the equally beleaguered *Independent* and its weekend offshoot, *The Independent on Sunday*.

"I knew it would be a difficult project," the Moscow-born investor, philanthropist, and writer says of renovating Santa Eurasia, which he bought five years ago and named for a chapel that was once on the site. "At the same time it felt like an exciting adventure." And it didn't hurt that Lebedev has long had a love affair with this untrammeled region of central Italy (he also owns another property, Palazzo Terranova, in the area). Or that the castle sits atop a steep hill offering dramatic 360-degree views of the surrounding countryside. "The Holy Roman emperors' army knew how to find the right spot," he says.

Tackling this monumental restoration required assembling a skilled team—a crew that would be able to satisfy not only the local authorities on complex issues of codes and preservation but also Lebedev's desire for a luxurious getaway equipped with modern amenities. The project's leaders, he decided, would be Rome architect Domenico Minchilli, who worked with him on Palazzo Terranova, and acclaimed Los Angeles interior designer Martyn Lawrence Bullard, a longtime friend.

Since the 35,000-square-foot castle had been abandoned for more than six decades and was basically a pile of rubble, the first order of business was removing the mountain of debris

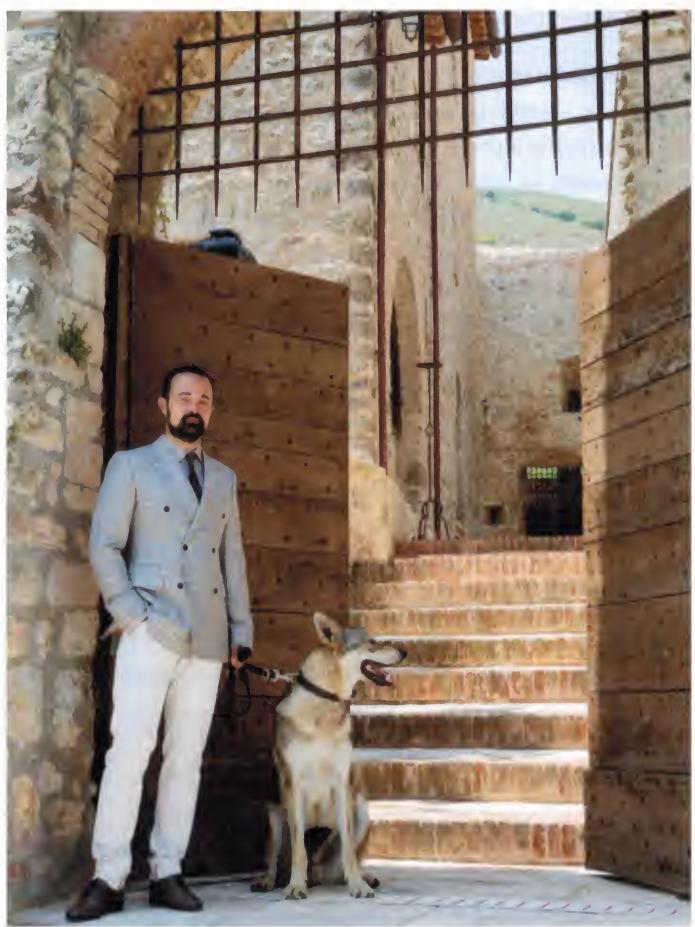
that made its interior virtually inaccessible. Outer walls had to be shored up, both to protect those portions of the structure that were still sound and to keep the façade of the castle—a registered monument—unchanged. Minchilli, however, left a crumbled portion of the exterior stone walls exactly as it had fallen as a reminder of the castle's past.

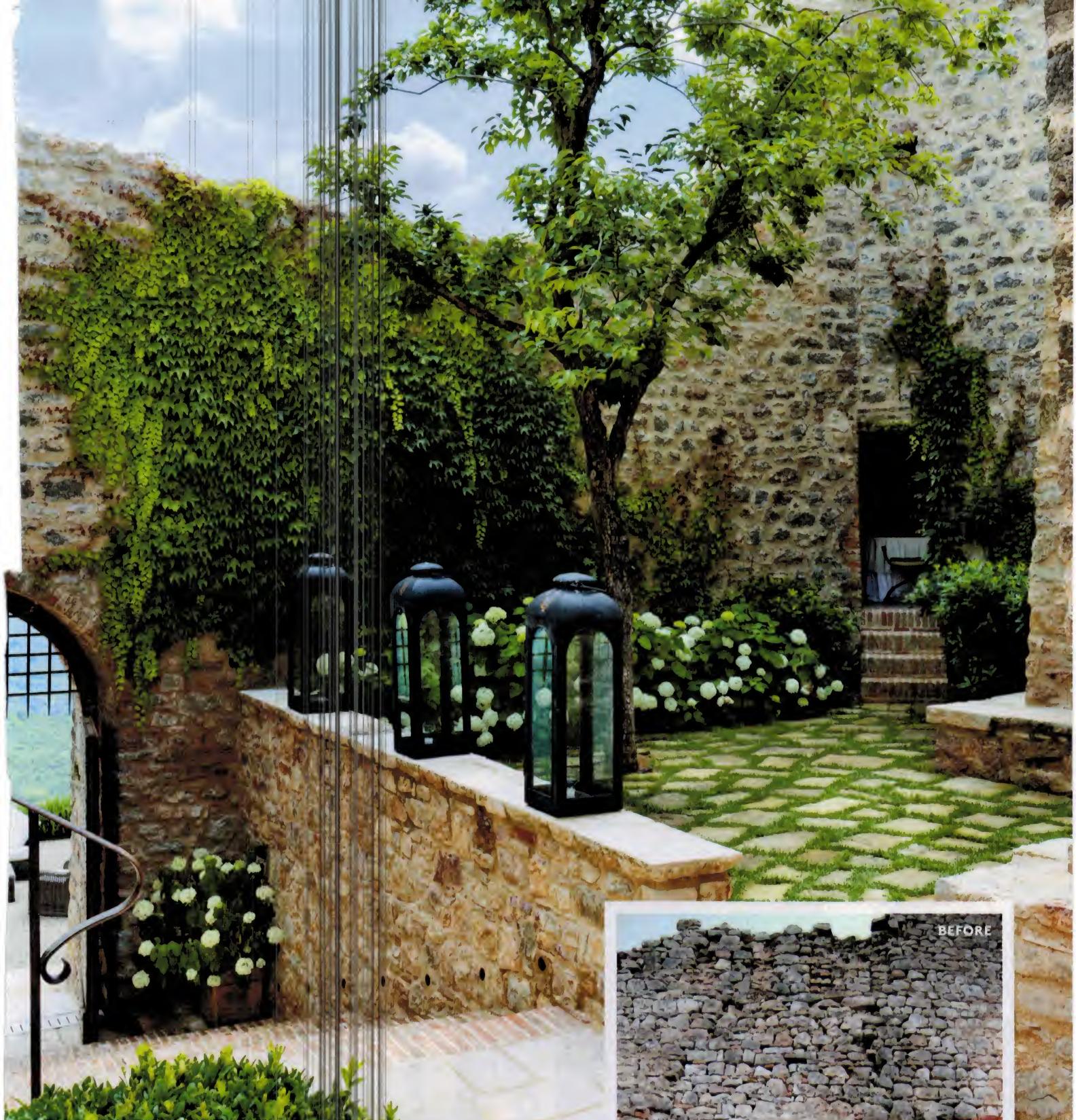
When it came to working out the floor plan, the absence of original elevations made the design process a bit more flexible. The footprints of the castle's great hall and stables could still be discerned on the ground level, so here the team created a living room and adjacent dining room, with a spacious master suite on the floor above. Less defined was the other side of the structure, set across an open-air passage that visitors arriving on horseback once used and which today leads to serene outdoor seating and dining areas. In this section of the building the men devised two guest suites on each of the three floors and a restaurant-quality kitchen at the rear of the main level. Below grade went a spa, an exercise room, and a hammam. Throughout the castle radiant heat takes the chill off the stone floors. Despite the amenities, Minchilli proudly states, "the interiors look exactly as they would have 200 years ago." The grounds do, too, he points out, adding that the swimming pool is hidden behind a nearby hill.

Achieving authenticity in a project of this scale is no simple matter, yet it was something the team was able to resolve through a careful study of ancient castles in the region and their materials and decorative details. "It was very important that the structural elements look original," says Bullard, noting that old timbers were used wherever possible. Artisans were central to the effort, brought in to forge railings and door grilles and to hand-paint beams, window frames, and coffered ceilings.

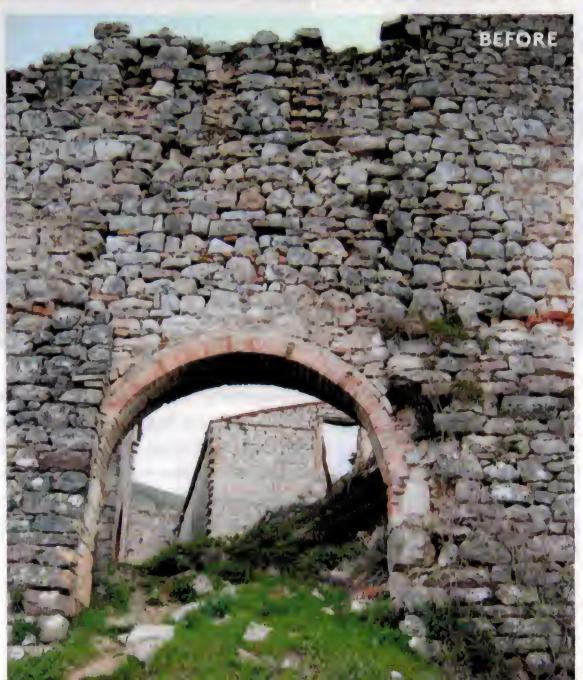
In order to fill out the interiors, layering was key since, Bullard says, "Evgeny wanted the castle to feel like a home where generations had added objects over time." To that end, walls were decked out with antique portraits or tapestries, and rooms were enriched by 17th- and 18th-century furnishings. One standout is the huge crown-shaped Italian baldachin that Bullard fashioned into a canopy for the master suite's bed. The designer, architect, and homeowner all mention the satisfaction of working with oversize statuary, furniture, and lighting as one of the major pleasures of the project. Explains Bullard, "There's something amazing about being able to find a place where these things feel at home again."

Still, Lebedev is most definitely a man of the moment. One never has to go far to find an overstuffed lounge chair, while touches such as the dining room's Denise de la Rue photographs depicting matadors posing in front of historic paintings and a bedroom's curtain fabric printed with traditional tapestry patterns writ extra-large blend the venerable and the modern. As the publisher puts it, "My vision was a place that would bring back the grandeur of the castle, while at the same time introducing current elements of design and art." Clearly it's a sound recipe for making a castle into a home. □





Above: Custom-painted lanterns by RH mark an entrance that was rebuilt with a brick-and-stone staircase. **Opposite, clockwise from top left:** Lebedev stands beneath the entrance's custom-made iron portcullis with his wolf dog, Boris. Offering sweeping views of the Umbrian countryside, the front terrace is furnished with a Gloster sofa and chairs cushioned in a Perennials fabric. Lavender and yellow-flowered broom frame the slate-bordered swimming pool, which is lined with Bisazza tile.





BEFORE

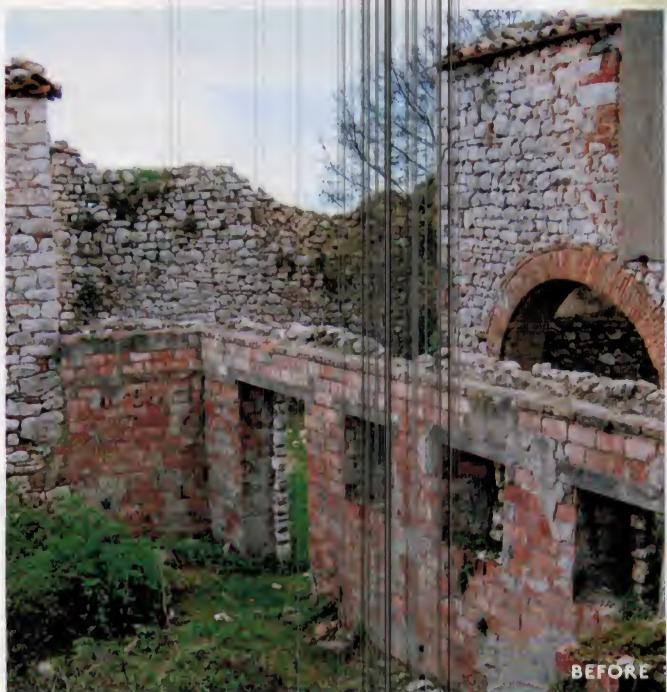


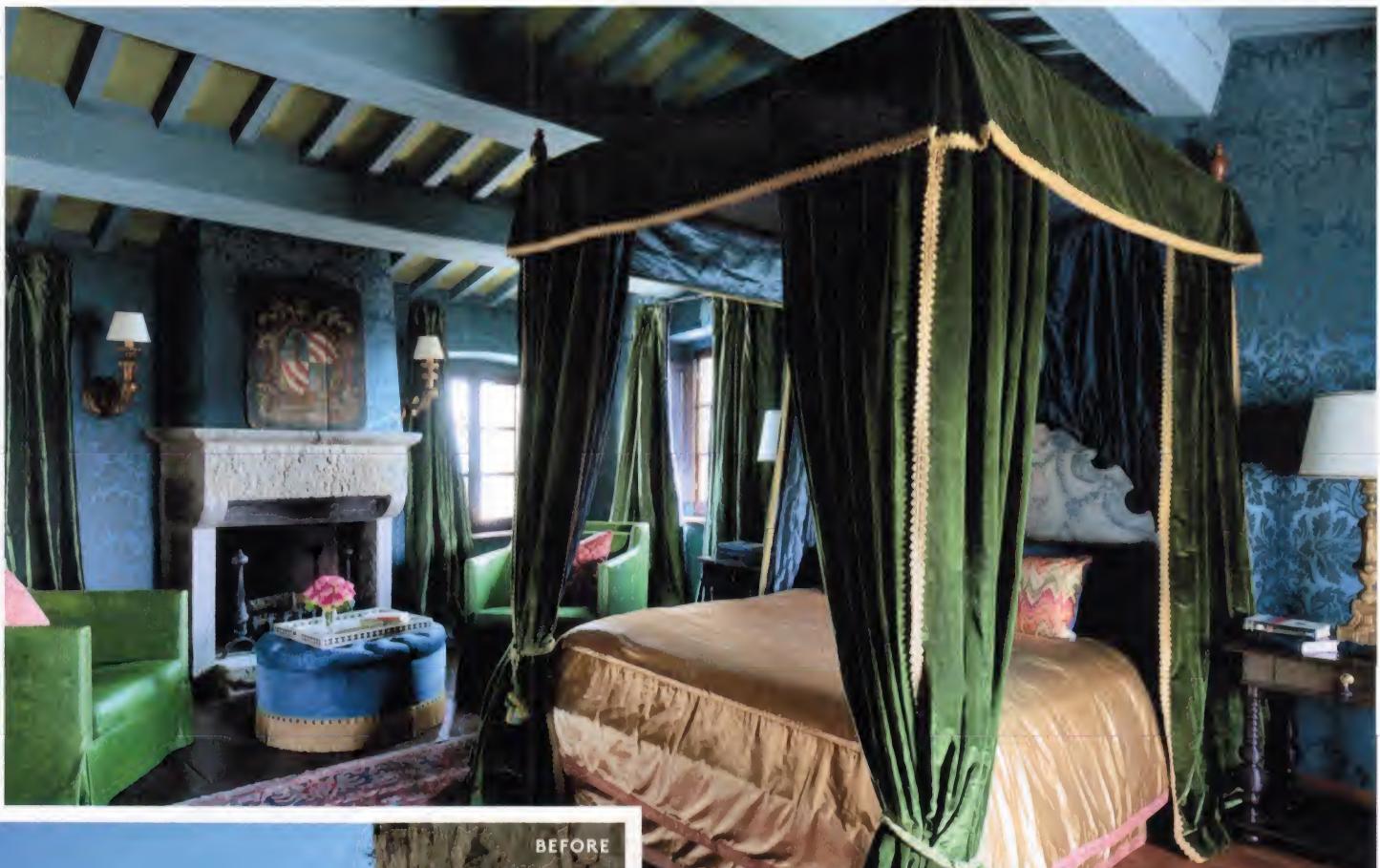
Top: The great hall features 18th-century French armchairs upholstered in appliquéd leather, a table draped in a Coraggio fabric, and stools from Mecox; the mantel is from an Italian monastery, and the tapestry is 17th-century Flemish. **Right:** At the room's opposite end, a chandelier from Richard Shapiro/Studiolo hangs near a 17th-century portrait of a Spanish cardinal; the sofa, cocktail table, and club chair are Bullard designs, and the carpet is an antique Ziegler.





Clockwise from above: Displayed in the dining room are Denise de la Rue photographs of matadors; the chandeliers and candlesticks are from Guinevere; the curtains are made of a Schumacher fabric, and the side chairs (clad in a Moore & Giles leather) are by Ebanista. Minchillo designed the kitchen's lacquer cabinetry. On the dining room's far side, a 17th-century Peruvian monk's chair from Blackman Cruz joins an 18th-century Spanish table from JF Chen.





Above: Bullard upholstered the walls of one of the castle's bedrooms in a silk damask by Schumacher; the bed curtains are made of a Holland & Sherry velvet, the coverlet is of a Kravet fabric, and the club chairs are clad in a Moore & Giles leather. **Below:** A custom-made Mongolian-lamb carpet softens the stone floor of another beamed bedroom, which is outfitted with a bespoke canopy bed; crosses and icons flank the entrance.

DESIGN WISDOM

RECYCLE IN STYLE: To give the castle's interiors period-perfect character, Minchilli utilized architectural details—from stone mantels to wood ceiling beams and floor planks—that were salvaged from similarly scaled buildings of centuries past.

BE DISCREET: Minchilli and Bullard packed Castello di Santa Eurasia with modern amenities, but most are not immediately visible so as to maintain the building's medieval atmosphere. The stone floors are warmed by radiant heat, a hammam was built in the basement, and the swimming pool is inconspicuously sited a short distance from the castle.

EMBRACE NEW PERSPECTIVES: "Many clients want big windows in structures like this," says Minchilli, noting that preservation ordinances prevented the enlarging of windows. "But small openings frame great views even more spectacularly—they are like little paintings."

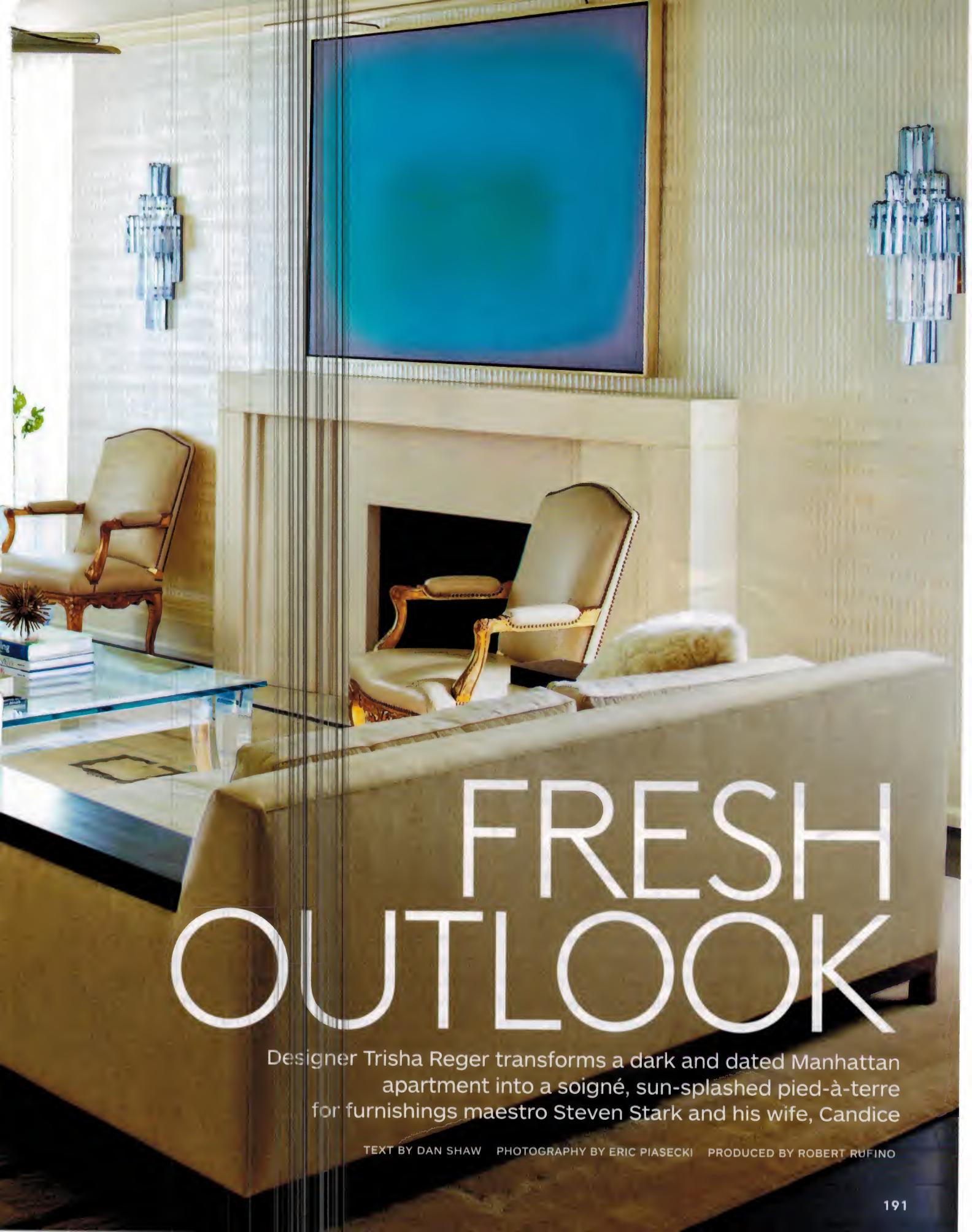




Counterclockwise from top: One guest suite has a Renaissance air, with a Schumacher damask covering the walls and a Scalamandre fabric used for the canopy and skirt of the Bullard-designed bed. The suite's sitting room includes a mirror by Formations and a 17th-century portrait of a Dutch prince over an Italian mantel from the same period. Gilded 19th-century panels add a Gothic note to a bath; a marble bust of Bacchus stands on a side table by Formations.

The Manhattan apartment of Stark president Steven Stark and his wife, Candice, was given a dramatic makeover by decorator Trisha Reger of Reger Designs. A Terry Winters print, left, and a George Chaplin painting accent the living area, where a David Weeks Studio ceiling fixture from Ralph Pucci International hangs above custom-made sofas clad in an Old World Weavers fabric; the cocktail table is by Niedermaier, and the carpet is by Stark. For details see Sources.





FRESH OUTLOOK

Designer Trisha Reger transforms a dark and dated Manhattan apartment into a soigné, sun-splashed pied-à-terre for furnishings maestro Steven Stark and his wife, Candice

TEXT BY DAN SHAW PHOTOGRAPHY BY ERIC PIASECKI PRODUCED BY ROBERT RUFINO



Left: Reger chose rift-cut-oak paneling for the library, which features a 1960s chandelier from Carlos de la Puente Antiques suspended from a coffered ceiling lined in a Stark wall covering. A Willem de Kooning painting surmounts a Louis XV *bureau plat* and a pair of Niermann Weeks armchairs, while nesting tables by R & Y Augousti and custom-made slipper chairs face a Profiles cocktail table that displays a sculpture by Patricia Udell; the carpet is by Stark.



Collectors of Louis XIV and XV furniture, Candice and Steven Stark have a reverence for history. It's part of what attracted them to the Manhattan pied-à-terre they bought several years ago in a landmark 1920s building on Park Avenue. But despite its refined bones, the 3,500-square-foot apartment was so tattered and out-of-date that the couple had little choice but to gut it completely. Dusky murals darkened the entrance gallery, peeling paint littered the dressing room, a curvaceous pink bed platform in the master bedroom seemed irredeemably stuck in the *Dynasty* era, and in the kitchen, cardboard affixed with duct tape blocked an air-conditioner slot. "The place was falling apart," Candice recalls. "Right away I said, 'Rip down this wall and that wall! Punch up the ceilings!'"

In truth the Starks had been looking for a wreck, a place they could renovate and make their own since their three children were

grown. Candice covetted a downtown loft. Steven preferred to be on the Upper East Side, within walking distance of the offices of Stark, the carpet, fabric, furniture, and wall-covering company where he is president and which his father launched in 1938. The pair found their compromise in the Park Avenue apartment: It was uptown, but its capacious, woebegone rooms made the space ripe for a youthful, airy makeover.

With that program in mind, the Starks turned to Manhattan designer Trisha Reger, who has collaborated with them on a number of projects over the past 25 years, including their primary residence, a 20,000-square-foot French-style house in New Jersey. →



BEFORE



Above: The Starks with Fluffy, their Maltese, in the library. **Above right:** A ceiling fixture by Ironies graces the sitting room; a Mark Sheinkman work is positioned above the sofa, the side tables are by Plexi-Craft, and the bench is covered in a Lelièvre fabric. **Far right:**

Mark Sheinkman work is positioned above the sofa, the side tables are by Plexi-Craft, and the bench is covered in a Lelièvre fabric. **Far right:**

A tableau in the once-formal entrance gallery showcases a Donald Sultan work against a Maya Romanoff wall covering.



BEFORE





Right: The dining area was updated with Venetian-plaster walls textured by decorative painter Peter Tachkov, two mixed-media artworks by Francis Limérat, and a Macassar-ebony table by Dakota Jackson. The Artistic Frame chairs are covered in a Stark faux leather, the goblets are by Baccarat, and the Mongolian-lamb rug is by Stark.



The apartment's alterations were extensive, but care was taken to largely preserve the floor plan, which consists of public and private zones separated by the entrance gallery. "Every decision was made to amplify the sense of space," the designer says. Ceilings were raised to ten and a half feet, as Candice requested, revealing awkwardly placed structural beams that Reger cleverly blended into handsomely configured coffers. Doors were heightened and aligned with windows, so natural light could flow deep into the rooms. Reger also installed triple-glazed windows, which Steven calls the renovation's smartest improvement. "We're on the second floor," he explains, "but we don't hear any noise from the street, even in our bedroom."

Reger's most radical move was to combine the formal living and dining rooms—which previously had separate double-door entrances off the gallery—into one sweeping expanse. She

jettisoned the living room's 18th-century-style marble mantel in favor of a custom-made limestone replacement with an Art Moderne profile. Accented by a piercingly blue canvas by abstract painter George Chaplin, a propeller-like David Weeks Studio ceiling fixture, and antique and modern furniture, the space has the "hip feel of a cocktail lounge," says Reger. "The Starks can have a dinner for 16 or a party for 100 here."

Because the apartment represented a new chapter in their lives, the Starks wanted the interiors to be dramatically different from those in their Francophile New Jersey mansion and their much more casual Hamptons beach house. "My concept was blond and platinum," Candice says. "I didn't want color, but I wanted shimmer and shine." Adds her husband, "We wanted the place to have a younger spirit, the look of today."



Left: A ceiling fixture by Flos overlooks the renovated kitchen, which is lined with rift-cut-oak cabinetry; Knoll's Bertola stools, from Design Within Reach, are upholstered in an Old World Weavers fabric.



By layering sumptuous textures and materials—velvet, mink, and leather among them—in a muted palette of creams, taupes, and grays, Reger created an atmosphere that is unabashedly chic yet unexpectedly cozy. A minimalist work on paper by Donald Sultan meets a rococo console in the entrance gallery, and a rippling gold wall sculpture by Aldo Chaparro faces a pair of Louis XV gilt-wood chairs in the living area. “The mix of old and new was really important to us,” Candice says. “When you have antiques with contemporary art, you get a feeling of warmth.”

Serendipity determined the scheme for the master bedroom. While stripping the walls’ pink-moiré fabric, Reger discovered two windows that the previous resident had concealed in order to accommodate a grandiose headboard. Inspired, designer and clients reclaimed the windows and placed the bed in the middle of

the room like an elegant isle. Three of the walls around it are given over to closets paneled with Ultrasuede.

Since the Stark apartment would be used frequently for entertaining as well as for charitable events, special attention was lavished on the powder room and the kitchen. The former is a veritable jewel box, from the Swarovski crystal-encrusted sconces to a privacy curtain composed of sparkling links of hand-blown glass. The kitchen has the same cool vibe, its rift-cut-oak cabinetry set off by a white-glass-top island that doubles as a breakfast table. “We designed this room with caterers in mind, so there’s plenty of counter space,” Candice notes.

Most of the time, however, the pied-à-terre operates as a romantic refuge for two. “This is our sanctuary,” Candice says. “I could happily live here full-time.” □



BEFORE



Above: Reger designed the mirror-surfaced cabinetry in Candice's bath; the chair was custom made. **Above left:** In the powder room, a Stark mother-of-pearl wall covering replaced the previous owner's damask wallpaper; the privacy curtain is composed of glass links from Global Views, the mirror is a customized Roger Thomas design for APF Munn, the Moth Design sconces are covered in Swarovski crystals, and the sink fittings are by Sherle Wagner International. **Opposite, top:** Panels of an Old World Weavers faux suede wrap the master bedroom's closets; the Venetian mirror dates from the 1960s, and the headboard's swing-arm lamps are by Holtkötter. Candice designed the bench, which has a Missoni-fabric cushion.



DESIGN WISDOM

OPEN UP: By knocking down the wall between the living and dining rooms, Reger established a multipurpose great room capable of accommodating small dinners or large cocktail parties.

ELEVATE: Raising door headers gives the illusion of higher ceilings.

COME CLEAN: The snap, crackle, and pop of wood-burning fireplaces may be romantic, but "gas is so much cleaner," says Reger, who retrofitted the apartment's fireplaces to reduce mess and maintenance.

MAXIMIZE SPACE: Adding floor-to-ceiling built-in closets allowed the master bedroom to do double duty as a dressing room.

CREATE A SANCTUARY: Installing triple-glazed windows practically eliminated outside noise.

GET TECH-SAVVY: A state-of-the-art Sonos stereo system picks up any radio station in the world via Wi-Fi and uses wireless speakers. "It will make everything else obsolete," Steven predicts.



BEFORE



Shah Jahan, the 17th-century Moghul emperor, dedicated the Taj Mahal to the memory of his chief consort, Mumtaz Mahal. Louis XV funded myriad châteaus to delight Madame de Pompadour. As for recycling entrepreneur Adam Weitsman, when it came to paying tribute to his wife, Kim—"I had no financial success before I met her," he says—nothing would do but a weekend getaway on their beloved Skaneateles Lake, a ribbon of water in the Finger Lakes region of upstate New York. And not just any bucolic retreat, but a full-throated salute to the resort area's Victorian heyday.

The postcard town of Skaneateles, which has been a popular summer destination since the early 19th century, became peppered with grand cottages after the Civil War, one of them the work of Gilded Age tastemaker Stanford White. It was Weitsman's appreciation of those stately residences and their comfortably traditional architectural vocabulary of cedar shingles and portly turrets that led him to call architect John I. Meyer Jr., principal of the Boston firm Meyer and Meyer Architecture and Interiors, six years ago, after studying his online portfolio of picturesque country residences.

Weitsman wanted to gut a blocky 1902 house he had recently acquired and rebuild it in a more distinguished style. He also bought two neighboring parcels of land (one with a dwelling he intended to demolish) to give the lakefront home appropriately estatelike grounds. Though Weitsman grew up in Owego, about an hour south of Skaneateles, and now lives primarily in Vestal, near the New York-Pennsylvania border, the Finger Lakes town has entranced him since childhood. As a youth he spent countless hours scouring regional shops for 19th-century American cobalt-decorated stoneware, amassing a stunning crockery collection that



Kim and Adam Weitsman's lakeside residence in Skaneateles, New York, was renovated by Meyer and Meyer Architecture and Interiors and decorated by McAlpine Booth & Ferrier Interiors. For details see Sources.

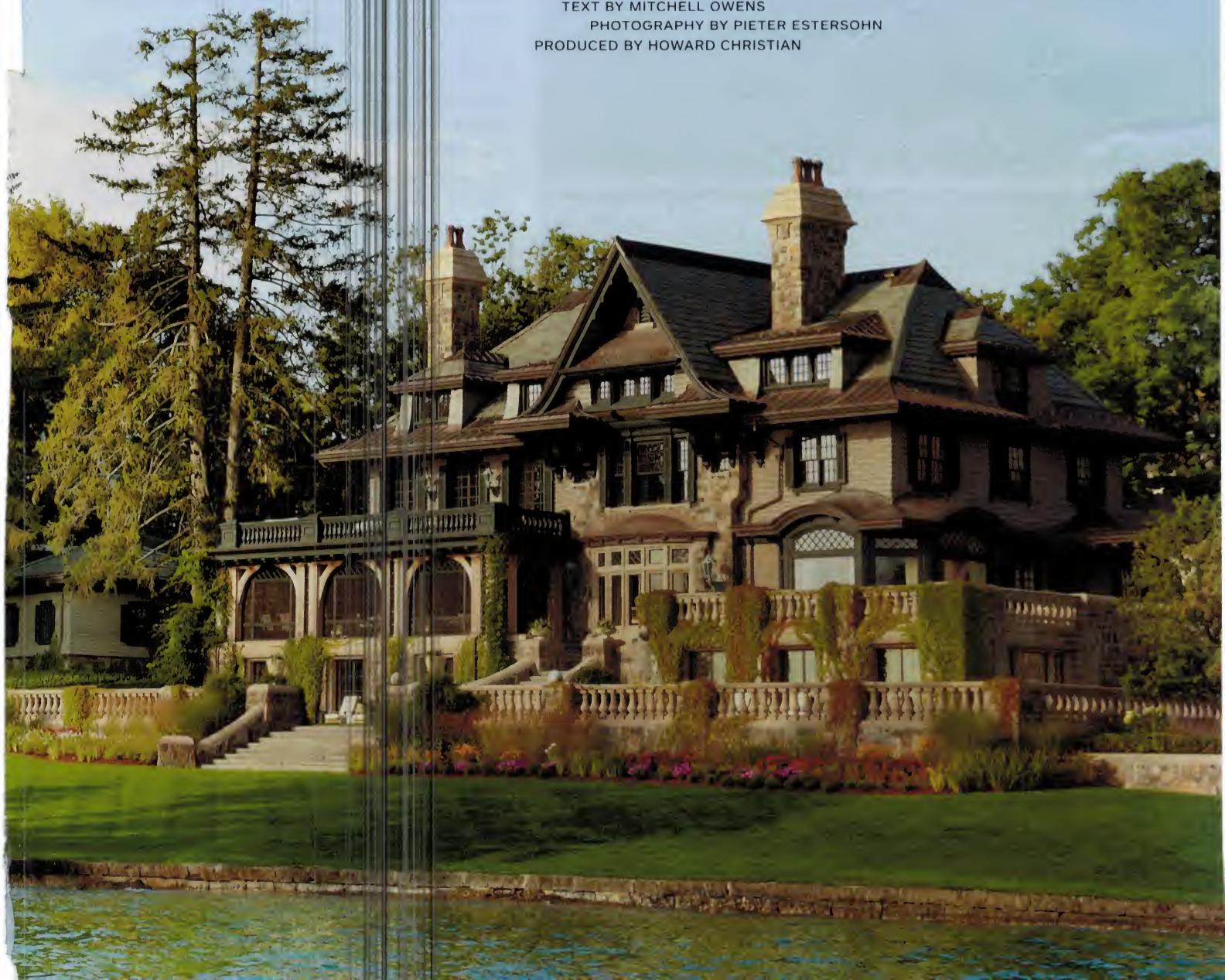
VICTORIAN REVIVAL

An unexceptional waterfront house in upstate New York is reborn as a grand 19th-century-style retreat with soaring rooms and romantic details, courtesy of architect John I. Meyer Jr. and design firm McAlpine Booth & Ferrier Interiors

TEXT BY MITCHELL OWENS

PHOTOGRAPHY BY PIETER ESTERSOHN

PRODUCED BY HOWARD CHRISTIAN





he eventually donated to the New York State Museum in Albany. While still in his 20s, Weitsman also opened the American Folk Art Gallery, a widely respected Greenwich Village shop (now defunct).

"It's a pretty lake, a small town, and the people are friendly," says the soft-spoken owner of Upstate Shredding-Weitsman Recycling, a scrap-metal processing company that he founded in 1996 at the age of 28 and built into one of North America's largest; Kim, a former model, is an operations manager at the firm. The couple, well-regarded philanthropists who have a young daughter named Clover, were eager for their new home to bring something to the community as well. "I wanted to hire local craftsmen to support the town," the businessman says.

The renovated Weitsman residence has a remarkably discreet street presence for a four-story stone-and-shingle schloss encompassing some 14,000 square feet. Sheltered beneath a vibrantly gabled slate roof, the home has the same footprint as the original, but the amount of living space was dramatically expanded after the interior was reconfigured. Neighborhood concerns over the scale of the project led to the restrained scheme for the primary elevation, which now presents a friendly Arts and Crafts appearance (high central peak, curved timbers) that fits neatly with the modest late-Victorian architecture of the region. The rear façade, on the other hand, has an exuberance straight out of the 1890s, from the magnificent bow window framed in pale limestone to the sweeping

Left, from top: The house's entrance is marked by a charmingly reimaged porte cochere and a bold gable. A trellis-work arch frames a fountain. **Opposite, top:** The Weitsmans bought and razed a neighboring home to bring their property closer to its historic acreage; the plot is now occupied by a garden outfitted with chaise longues by Sutherland.



flights of stairs that separate two balustraded terraces (one stone, one grass) on their way to the lawn below and the lake beyond. "In the beginning I wanted to do something grander," says Weitsman, an admirer of the Beaux Arts mansions of Newport, Rhode Island. "But John's team came up with a design that felt right with the historic nature of Skaneateles."

Inside the house, what had been dark is now light, thanks to Ray Booth, Liz Thompson, and Peter Fleming of McAlpine Booth and Ferrier Interiors, a firm with offices in New York, Atlanta, and Nashville, Tennessee. "The strength of the exterior wouldn't tolerate any little French objects dropped in," says Booth, who directed the decoration as well as the rooms' architectural details, among them the bold S-curve walnut newel posts for the staircases and the living room's exquisite paneled wainscot and plasterwork ceiling. "Everything had to have gusto," the designer adds. "We don't tend to go as formal as we did here, but the clients pushed us to shop for the best we could find." →



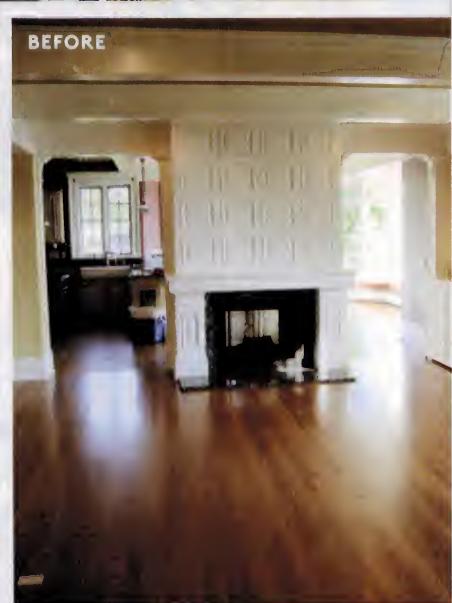


BEFORE



Top: The conventional entrance-hall floor was replaced with lighter Calacatta marble in a parallelogram pattern; 18th-century Sicilian consoles from Newel further animate the space. **Right:** At the far end of the hall, a Dessin Fournir table is encircled by Roubini Casa armchairs covered in a Brunschwig & Fils stripe; the curtains are made of a Scalamandre damask, and the urn-shaped wine coolers are from O'Sullivan Antiques.





Top: A plaster ceiling by Hyde Park Mouldings crowns the paneled lounge, which is accented by curtains of a Larsen fabric; a Michael Dines landscape presides over Holly Hunt sofas. **Left:** In the main salon, gilt-wood sconces from John Nelson Antiques flank the mantel; the circa-1790 painted Tuscan armchairs are cushioned in a Schumacher cotton, the Louis XVI-style lounge chairs are by J. Robert Scott, and the cocktail table is by Nancy Corzine.



From top: The groin-vaulted library's Directoire-style desk by Roubini Casa is grouped with Louis XVI-style chairs by Niermann Weeks, Biedermeier armchairs, and a carpet by Marc Phillips Decorative Rugs; the bookcases with gilded capitals were custom made, and the curtains are of a Loro Piana wool. The screened terrace is furnished with antique benches as well as a klismos chair and cocktail table by Michael Taylor Designs.

Against a background of creamy whites, those fine selections include large, sinuous Regency armchairs in the lounge, a pair of majestic urn-shaped wine coolers mounted on plinths in the dining area, and the antler-like gilt-wood sconces that spring from a wall in the main salon. The clients bought the library's sculptural Biedermeier armchairs during a trip to Manhattan; Booth praises the seats as "terrific finds."

To make the ample rooms feel more intimate, the designer relied on some inspiring tricks. Floor-to-ceiling curtains are used as dividers and backdrops, and low upholstered screens embrace various sofas to imbue them with what Booth calls "a sense of place." Instead of giving the home a standard-issue dining room, seen but rarely used, he positioned a Regency-style pedestal table and lightly gilded white-painted chairs at one end of the oversize entrance hall that bisects the house. The space is paved with a parallelogram pattern wrought in beige and white marble, a refined alternative to the typical black-and-white checkerboard.

Even with all these inviting rooms, the family can most often be found relaxing on the 42-foot-long screened terrace out back, where graceful arches frame watery vistas. Says Weitsman, smiling, "We could have just built the porch and been happy." □

BEFORE



Right: Lanterns by Formations are suspended in the main kitchen, which has cabinetry painted in a Benjamin Moore off-white, a Rohl sink with Lefroy Brooks fittings, and a Gaggenau cooktop and oven. **Below:** The third-floor kitchen, dramatically opened up and lightened, features lanterns by Baker, Dessin Fournir stools clad in an Edelman leather, and Waterworks sink fittings; dishes are stowed on an étagère by Lars Bolander.



BEFORE







DESIGN WISDOM

EXPLOIT YOUR STRENGTHS: Booth gave the Weitsmans' capacious entrance hall greater purpose by placing a dining area at one end, alongside windows with expansive views of Skaneateles Lake.

STAY FLEXIBLE: Meyer designed a somewhat restrained main façade after neighbors raised concerns about the Weitsman residence overpowering the modest historic streetscape; the elevation's prominence is further masked by expertly placed trees and shrubs.

CULTIVATE INTIMACY: In the largest rooms, Booth deployed generous curtains to serve as partitions between spaces and create a sense of coziness. "In our work, curtains are rarely just on windows," he explains. "We use them architecturally and as a layering device." Booth also propped low custom-made screens around the backs and sides of sofas to give them a secure, embraced feeling.

From top: A Jasper bed graces the master suite, where a linocut by Pablo Picasso is displayed against curtains of a Cowtan & Tout textile. The Weitsmans' bath has a Jasper chair and curtains of a Great Plains fabric. **Opposite, clockwise from top left:** Jamb lanterns ornament a living area. A bath includes a Waterworks tub, sink, and faucet, as well as tub fittings by Lefroy Brooks. The daughter's bedroom has curtains of a Lee Jofa fabric, a mirror by Jasper, and a Tai Ping rug. A guest room's Peter Hoffer landscape overlooks an Edward Ferrell + Lewis Mittman chair and a Michaelian & Kohlberg carpet.







SENSE OF TIMING

With an evocative mix of finishes, furnishings, and fabrics, designer Michael S. Smith brings an air of centuries-old sophistication to a contemporary Majorcan estate

TEXT BY ANDREW FERREN PHOTOGRAPHY BY TIM BEDDOW PRODUCED BY CARLOS MOTA



Left: Designer Michael S. Smith transformed a hillside home on the Spanish island of Majorca for longtime clients. **Above:** Trompe l'oeil stonework adds elegance to the entry, which is paved with Spanish tile and furnished with a Regency sofa; the chandelier was custom made by Jasper, and the large painting is attributed to Filippo Vitale. For details see Sources.





In the age of demolition-minded television design shows, most home-makeover stories tend to wow you with the “after” by leaving little trace of the lackluster “before.” But inspired decorating can be just as transformational as a gut job. Without moving a single wall, interior designer Michael S. Smith dramatically reimagined a retreat on the Spanish island of Majorca for a couple who are his longtime friends and clients.

Built in 1992 on a hillside plot with commanding views of the Mediterranean Sea and Tramuntana mountains, the villa-style residence comprises two structures. The main building features a double-height entry, an inviting living room, and an airy kitchen, all surrounding a small courtyard, with the master quarters plus a spare bedroom upstairs. Across an intricately laid stone terrace stands a three-story guesthouse that contains a trio of stacked suites.

As good as the place sounds it wasn’t exactly love at first sight for Smith’s clients. “The house was perfect in terms of its plan, proportions, and location,” says the designer, who was vacationing on the island with the husband and wife when they decided to look for their own getaway there. “But the two of them initially resisted the property because they didn’t think it could ever feel like a true



Smith had the formerly plain living room walls stenciled in a geometric motif, leaving a border around the ceiling to amplify the space's sense of height; the mirror is a Spanish piece previously in the collection of designer David Easton, the cocktail table is by JF Chen, the suzani on the sofa is from Niall Smith Antiques, and the wood urn in the foreground is by Jasper.





Majorcan estate,” he says, explaining that the existing interiors were cold, dissonant, and charmless. “There was no patina or sense of permanence, and it was missing the layered, unifying aesthetic that makes a house a home.”

Smith convinced his clients that he could conjure that timeworn look, so they bought the residence, and soon the designer set about researching regional furnishings, textiles, and patterns. To get the mix just right, he considered not only the decorative traditions of Spain but also those of England, France, Italy, and Northern Africa—places whose influence has washed over Majorca throughout the centuries.

The ensuing overhaul, Smith notes, “was pure decorating.” He started with paint, embellishing many of the walls in a range of motifs traditional to the area, from the stenciled latticework in the living room to the hand-rendered botanicals in the master bath. For the main entry, he opted for a Venetian-plaster *trompe l’oeil* treatment that resembles large honed-stone blocks, making the house feel a bit grander than its rustic masonry façade might suggest. “It’s the first room people encounter, so it sets the tone,” Smith says.

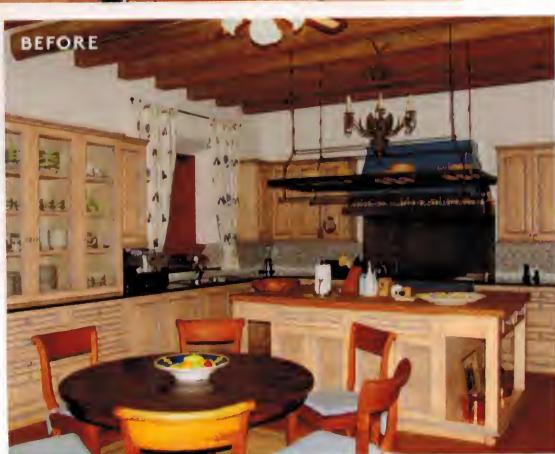
The most significant renovation took place in the kitchen, which was buoyed by the removal of some overhead cabinets

and brought to life with stretches of Alhambra-style tiles that Smith had custom made after examples dating from the 16th century. The Mediterranean vibe is reinforced by the adjoining courtyard, which lets in light and draws cooling breezes through the windows.

While choosing textiles Smith was delighted to discover that one of his all-time favorite fabrics, a blue-and-white flame stitch, or *tela de lenguas*, was handwoven right on the island. The print appears throughout the home, on chairs, as curtains, and even covering the walls of a guest room. On the floors, meanwhile, traditional woven-rush mats mingle with fine Persian carpets. That eclectic



Above: Custom-made Moorish-style tile enlivens the kitchen, where antique oak dining chairs surround an Indian table; the chandelier is by Paul Ferrante, and the globe lights are by Jamb. **Opposite:** In the dining area, vintage walnut side chairs and an Hélène Aumont table are arranged beneath a Soane ceiling lantern; the Russian architectural model was bought at auction, and the rush mats are by Leonie Brown.





high-low mix appeals strongly to the homeowners, avid art collectors who split their time between Majorca, New York, London, and Los Angeles.

A walk through the house reveals the evolution of European taste over time, with an array of furnishings that blend stalwart styles like English Regency and Italian Baroque with more exotic pieces such as japanned side chairs from Portugal and a circa-1900 Indian table. Some of the Spanish pieces have been repatriated after decades of service

at Mediterranean-inspired villas in Smith's native California. Adding to the assortment are paintings and furniture bought at a sale of items from the collection of the March family—a Majorcan banking dynasty—as well as auction finds from designer David Easton's home in upstate New York. The latter provided the Spanish mirrors that Smith gave pride of place over the living room's mantels.

Such purchases enhance the sense that the house and its contents are geographically appropriate—an important

concept to both designer and clients. "The overall effect is theatrical, but there are no false notes," says Smith, a regular guest at the estate along with his partner, James Costos, the new U.S. ambassador to Spain.

As for the owners, they often marvel at how Smith was able to create the historic spirit the home lacked just by reinventing the decor. Says the husband, "Michael took a property that was new and out of place and made it feel like it had been here for centuries." □



Top: An antique Majorcan bed and expanses of a locally made fabric by Artesanía Textil Bujosa provide regional character in the main building's guest room; the Suzani pillows are from Hollywood at Home. **Right:** In the guesthouse's ground-floor suite, Smith clad the walls in a striated Bujosa textile to complement the exposed timber beams and added circa-1800 English armchairs. **Opposite:** The poolside terrace affords timeless views of the Mediterranean.





Above: A hand-painted mural brings a lyrical touch to the master bath; the curtains are of a Cowtan & Tout fabric, the armchair is by Quatrain, and the towels are by the White House. **Right:** In a guest bath, framed textiles mingle with Robert Kime sconces and a mirror by HomArt. **Opposite:** An antique Majorcan canopy bed anchors the master suite, which Smith painted in a subtle plaid pattern that imparts warmth and sophistication; the ceiling fan is from Ann-Morris Antiques, the floral fabric on the bed's accent pillow is by Cowtan & Tout, and the rush mat is by Leonie Brown.



DESIGN WISDOM

BE ADAPTIVE: Sometimes an inspired change of decor—rather than a full-blown renovation—is all you need to elevate a space. Instead of gutting the kitchen, Smith worked with what was already there, removing some of the cabinets, painting those he kept, and adding glass doors.

EMBELLISH AND ENRICH: Introducing artful wall treatments (from stenciling to botanical murals to graphic fabrics) brought a feeling of history and romance.

FOCUS ON THE POSITIVE: Handsome existing details such as exposed ceiling beams and terra-cotta floor tiles provided a rustic jumping-off point for the overall color palette.

LAYER IT ON: Mixing periods and styles lends the appearance of a generations-old home filled with items amassed over time.

THINK LOCALLY: To imbue the house with regional character, Smith employed a sumptuous series of Majorcan textiles and antiques, among them dramatic four-posters.



Elegance Reclaimed

In New York's landmark Pierre hotel,
designer Alexa Hampton gives an apartment
with aging 1960s decor a gracious update

TEXT BY CHRISTOPHER MASON PHOTOGRAPHY BY SCOTT FRANCES
PRODUCED BY HOWARD CHRISTIAN



Alexa Hampton, head of the design firm Mark Hampton, overhauled the outmoded interiors of an apartment in Manhattan's Pierre hotel. **Left:** In the living room, Hampton removed the built-in cabinets and introduced lighter, more modern curtains and shades fabricated by Anthony Lawrence-Belfair, which supplied most of the window treatments and upholstery used throughout the residence. A mirror from James Sansum Fine and Decorative Art and sconces by Marvin Alexander are mounted above the marble mantel; to its left, a Fernand Léger painting overlooks a sideboard from Florian Papp. By the far window are a pair of 18th-century Chinese screens and a cocktail table, all from Gracie; the matching curve-back chairs are from H. M. Luther. For details see Sources.

BEFORE



BEFORE PHOTOS: STEVE FREIENON



The client intended to use the apartment as a pied-à-terre and wanted it to function like a hotel suite in terms of comfort and convenience, but she also wanted it to feel very much like a home. She vetted every detail in advance and specified that she wished to avoid making unnecessary changes. "My client was very organized and impressive," Hampton says, "and she was determined not to dillydally."

They agreed that the entry hall, the most trafficked space in the apartment, seemed overly grandiose with its ornate inlaid-marble floor and dark-wood paneling. At Hampton's suggestion, the paneling was removed in favor of coffee-tone walls, and low wainscoting was added to accentuate the high ceiling.

The marble floor, one of the only smooth surfaces amid a sea of dense carpeting, was also jettisoned. In its place, Hampton advocated parquet de Versailles, and she replaced several of the carpets throughout the public rooms with a complementary herringbone parquet to create a sense of continuity. "A big shift in flooring materials can be jarring in a small space," she notes.

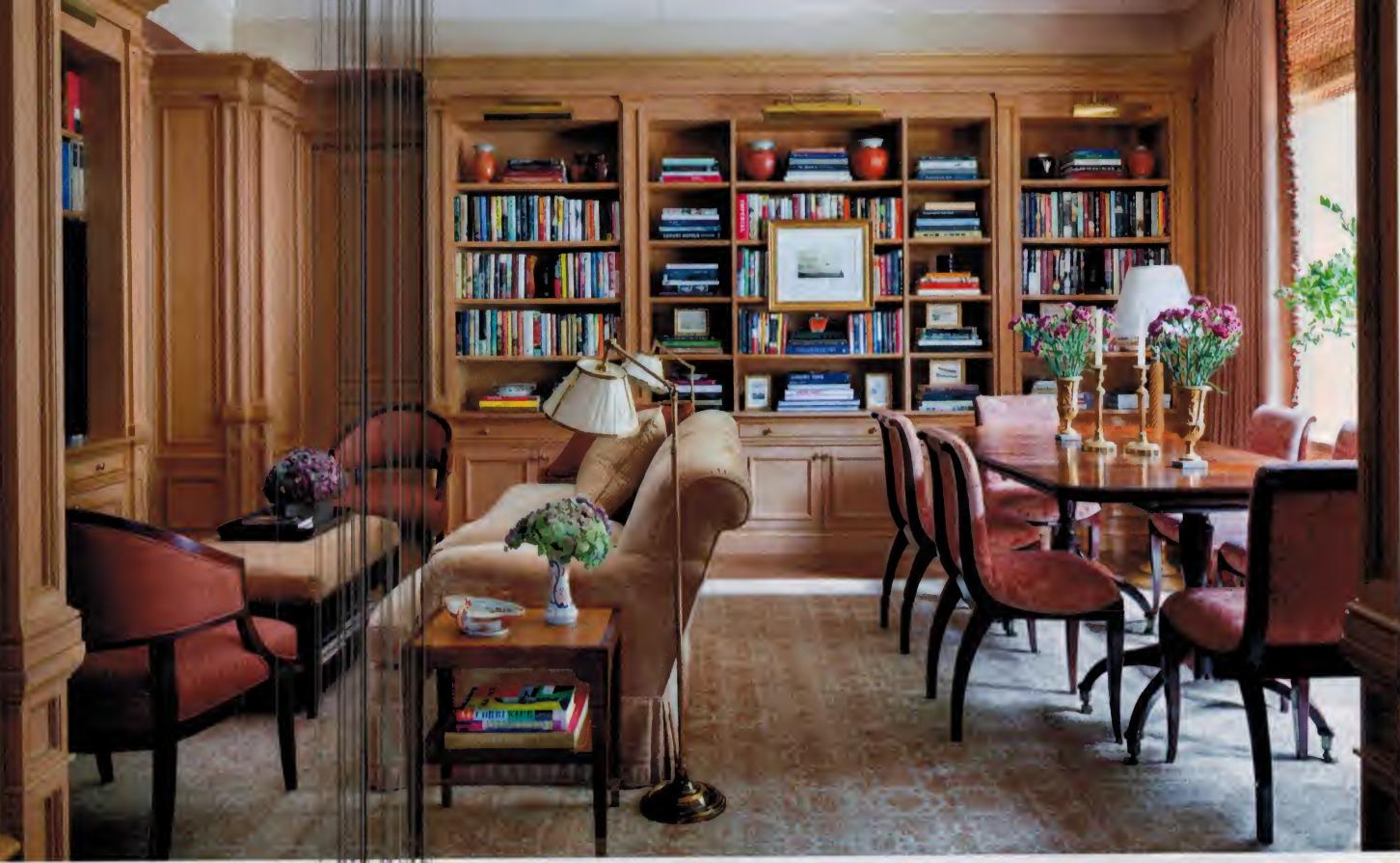
From the entry hall, a recessed area led to a charm-free corridor to the bedrooms. Working with her contractor, the construction firm S. Donadic, Hampton partitioned off each end of the hallway

Top: One section of the living room displays a trio of artworks by Léger; the sofa at right is upholstered in a Claremont fabric. The consoles flanking the doorway, as well as the vases gracing them, are from Objets Plus. The room's old thick-pile carpeting was removed and replaced with an elegant custom-made rug by Beauvais Carpets.

Among the perils of buying a prewar New York apartment are the ravages wrought by previous generations of ambitious owners, who have ripped out original moldings or installed newfangled—but rapidly obsolete—features to keep in step with changing fashions.

"Often there have been so many unfortunate renovations that it's like peeling an onion," says Manhattan designer Alexa Hampton. So when she and one of her clients, a Brazilian businesswoman, first visited a generously proportioned seven-room apartment at the Pierre hotel on Fifth Avenue, they were pleasantly surprised to discover that most of the interiors hadn't been touched for nearly half a century.

The faded decor—an amalgam of postwar formal and groovy, with Austin Powers-style zigzag fabrics, a psychedelic mirrored bathroom, and thick-pile cut-design carpets—had remained intact since the late 1960s. "It was very dated, but there was wonderful potential," Hampton says.



BEFORE



Above: The dining room was reconfigured to include bookshelves and a TV area; a set of Art Deco side chairs from Karl Kemp Antiques in a Pierre Frey fabric surrounds a 19th-century Irish table, and the chairs at left are by Hickory Chair. **Right:** After replacing the kitchen's linoleum flooring and metal cabinets, Hampton installed a cooktop and ovens by Gaggenau, Waterworks sink fittings, and a Sub-Zero wine refrigerator. **Below:** In the entry hall, previously paneled in dark wood, a Joaquín Torres García painting surmounts an antique commode; the rug is by Langham and Fine.



BEFORE





Above: Hampton ripped up the dense carpeting and laid down herringbone floorboards in the corridor leading to a sunny guest room that was formerly the paneled library; the door hardware is by Nanz. **Right:** The room is painted in a Farrow & Ball blue, with curtains of a Brunschwig & Fils fabric; the floor lamp is from Karl Kemp Antiques, and the bedding is by Leontine Linens.





Above: Another guest room, where the previous decor included vivid zigzag curtains, was handsomely updated; the carpeting is by Beauvais, the beds are dressed in Leontine Linens bedding and blankets, and the throw on the chair is by Loro Piana.

with new doorways, creating private vestibules for the bedroom areas and introducing a sense of rhythm and symmetry.

The apartment's layout was actually quite harmonious, so only a few structural changes were deemed necessary. To remake the gloomy formal library into a cheerful guest room, the team painted it blue, dismantled a window-obscuring arch to let in more daylight, and walled over a door to the living room to offer visitors greater privacy. It seemed logical, meanwhile, to recast the library's wet bar as a bath. But when Hampton was denied the building permits, she came up with a different idea: She put in a jib door leading to the front-hall bath and turned the bar into a closet.

Large formal dining rooms often go unused as such in New York City, where most people entertain on a smaller, informal scale. In this case a space fit for banqueting was transformed into a combined library, dining area, and television room, with russet-stained cerused-oak bookcases and paneling. A circa-1820 Irish dining table that can seat six works well for family repasts.

With mirrored walls and dramatic lighting, the apartment's master bath was long overdue for an update. "It had a disco vibe that made you want to start dancing," Hampton quips. The mirrors were torn out and replaced with book-matched marble.

The old kitchen, with its metal cabinets and peach-and-green linoleum floor, was like a time capsule from *The Brady Bunch*. Hampton's revamp included cream-color cabinetry and white marble counters and floors. "We made it much sleeker," she says.

Like many old-fashioned apartments on Manhattan's Upper East Side, the living room came with built-in vitrines and shallow alcoves originally meant for displaying china and knickknacks. Hampton seems to be allergic to such decor dinosaurs: "Niches make me crazy," says the designer, who excised the bulky vitrines and made the walls flush. The room's mantel was a floating marble shelf hung above a streamlined marble surround. "I think it was hip at the time," she says wryly. The offending set was substituted with a neoclassical carved-marble mantel that echoes the room's



Below: The master bath's mirrored walls were replaced with slabs of *crema delicato* marble; the sink and tub are by Kohler, with fittings by Dornbracht, the sconce is by Marvin Alexander, and the towels are by Leontine Linens.



graceful geometry. The designer finished the space with a gray palette punctuated with pops of rust-red, including a pair of chinoiserie screens. These dashes of color, Hampton notes, are scattered judiciously. "You don't want too many objects of similar shape or color clustered together," she says.

When it came to bedrooms, the client wanted to unify the decor. So Hampton deployed the same geometric carpet in different hues to match the color scheme of each room: two shades of green for the master, yellow and blue for two respective guest rooms. The former maid's quarters, described by Hampton as "a squirrelly back room with a sink," was also converted into a guest bedroom with bunk beds for visiting grandchildren.

The final step in the makeover was to hang the client's impressive collection of works by Fernand Léger and Joan Miró, as well as some leading Latin American artists. "An apartment should never look like a decorator ran amok," Hampton says. "With the artwork, the space is a real reflection of my client—as it should be." □

DESIGN WISDOM

UNIFY YOUR BASE: Hampton installed parquet floors throughout the public areas—supplanting stodgy gray, black, and white inlaid marble and thick-pile carpeting—to bring cohesion to the apartment and establish an atmosphere of simple elegance.

REFINE AND DEFINE: Wainscoting was incorporated in the entry hall to emphasize the high ceilings; a pair of doorways was added to the bedroom corridor, splitting the hallway neatly into sections and creating a sense of structure.

DIVIDE AND CONQUER: A grandly scaled formal dining room was recast as a cozy multipurpose space for modern living, serving as a combined library, television room, and dining area with a table that seats six for family meals.

KEEP IT LIGHT AND FRESH: Mirrored walls in the master bath and green-and-orange linoleum flooring in the kitchen were replaced with marble in luminous gradations of white; the dark metal kitchen cabinets were swapped for a more contemporary set painted in an understated cream.



Above: In the master bedroom, the bed is upholstered in an Elizabeth Eakins fabric, with bedding by Leontine Linens, and the bench is from H. M. Luther. The dresser and mirror, both from Objets Plus, are matched with table lamps from Florian Papp, while the armchair, covered in a Christopher Hyland fabric, is accented with a throw by Loro Piana; the carpeting was custom made by Beauvais.

SOURCES

For a more detailed version of Sources, go to archdigest.com/sources/nov13.

Items pictured but not listed here or on archdigest.com are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

(T) means item available only to the trade.

ART SCENE: AARON CURRY

PAGE 78: Aaron Curry is represented by Michael Werner Gallery; michaelwerner.com; and David Kordansky Gallery; davidkordanskygallery.com.

ART SCENE: ENOC PEREZ

PAGE 80: Enoc Perez is represented by AcquaVella Galleries; acquavellagalleries.com.

PARADISE SHARED

PAGES 158–69: Architecture by Legorreta + Legorreta; legorretalegorreta.com. Landscape design by Mira Lehrer + Assoc.; milagreen.com. Select furnishings by SL Westwood Design; westwooddesign.com.mx. Select fabrics and furnishings by Ralph Lauren Home; ralphlaurenhome.com. Select pillows from John Robshaw Textiles; johnrobshaw.com. Select furnishings by Jasper (T); michaelsmithinc.com. Jute rugs by Lawrence of La Brea; lawrenceoflabrea.com.

PAGE 159: Wardrobe styling by Rita Rago; ritarago.com. Hair by Richard Marin for René Furterer and makeup by Don Malot, both represented by Cloutier Remix; cloutierremix.com. PAGES 160–61: On pool terrace, umbrellas by Santa Barbara Designs; sbumbrella.com. Follo director's chairs by Christian Liaigre (T); christianliaigre.fr. In living room, on lounge chairs, Belgian linen slipcovers by Libeco; libecohomedesigns.com. Floor lamps by Richomme Inc.; richommeinc.com. PAGES 162–63: In master bath, tub fittings by Waterworks; waterworks.com. Elephant Ears leaf photograph by Madeline and Robert Longstreet from Jalan Jalan Collection; jalanjalancollection.com. PAGE 164: Sofa cushions of Aqua Velvet acrylic by Holly Hunt (T); hollyhuntdesign.com. PAGE 165: On master bath terrace, Sugar Press side table by Tucker Robbins; tuckerrobbins.com. Hospicio lanterns by Casamidy; casamidy.com. PAGE 166: In living room, Punta Maroma stools by Casamidy; casamidy.com. Surveyor's lamp by Alison Berger from Holly Hunt (T); hollyhuntdesign.com. Curtains of Open Spaces linen-cotton by Holly Hunt (T). PAGE 167: In kitchen, cooktop by Viking; vikingrange.com. Kitchen by Henrybuilt; henrybuilt.com. In dining room, Sebastian 18-light chandelier by Lucca Antiques; luccaantiques.com. PAGE 168: In home theater, screen by Da-Lite; da-lite.com. Azzuro seats by CinemaTech; mycinematech.com. Gym, machines by Life Fitness; lifefitness.com. In master bath, Empire sconces by Urban Archaeology; urbanarchaeology.com. Sinks and fittings by Waterworks; waterworks.com. Cercadinho credenza by Marcenaria São Paulo; marcenariasp.com.br. Zig Zag stool by Tucker Robbins; tuckerrobbins.com. PAGE 169: In master bedroom, Tri-Ball lamps by Lika Moore from Blackman Cruz; blackmancruz.com.

A TALL ORDER

PAGES 172–81: Architecture by Thomas Juul-Hansen; thomasjuulhansen.com. Interiors by Amy Lau Design Inc.; amylaudesign.com. Landscape design by Town and Gardens Ltd.; townandgardens.com. Hair and makeup by Maysoon Faraj; maysoonfaraj.com. Select upholstery by Erik Bruce Inc.; erikbruce.com. Select furnishings by Vladimir Kagan (T); vladimirkagan.com. PAGES 172–73: Cushions of Beach Blanket acrylic by Great Outdoors (T); hollyhuntdesign.com. Pillows of Sinclair olefin by KnollTextiles; knoll.com. PAGE 174: Plaster wall relief sculpture by Malcolm Hill; malcolmhillinc.com. PAGE 175: On walls, Winds Breath paint by Benjamin Moore; benjaminmoore.com. Curtains of Parker polyester blend by Knoll Luxe; knoll.com. On sofas, Fleming polyester by Larsen (T); cowtan.com. On swivel chairs, Opus cashmere silk by Holland & Sherry (T); hollandsherry.com. Bubble chandelier by Lindsey Adelman Studio; lindseyadelman.com. Cocktail table from Todd Merrill Antiques; merrillantiques.com. Ripple carpets by Fort Street Studio (T);

fortstreetstudio.com. Twist piano and resin stools by Based Upon; basedupon.com. PAGE 176: Vintage Vladimir Kagan sofa from 1950 Gallery; 212-995-1950. Vintage chairs and ottoman by Edward Wormley for Dunbar from Alan Moss; alamossny.com; in Morant viscose blend from Romo (T); romo.com. Manhattan Void table by Based Upon; basedupon.com. Curtains of Nouvelle Netted Sheer polyester by Christopher Hyland Inc. (T); christopherhyland.com; with lining of Magic Un polyester by Crystique Baumann; carnegiefabrics.com. Rug by Kyle Bunting (T); kylebunting.com. PAGE 177: In dining area, vintage FontanaArte fixture from Bernd Goekeler Antiques; bgoeckelerantiques.com. Gas fireplace by Montigo; montigo.com. On chairs, Stingray Point leather by Moore & Giles (T); mooreandgiles.com. Bronze table base by Silas Seandel; silasseandel.com. Glass orbs by Jeff Zimmerman and bronze vessels by David Wiseman, both from R20th Century; r20thcentury.com. In kitchen, Broom chandeliers by Brand van Egmond; brandvanegmond.com. Ovens by Miele; miele.com. Refrigerators by Sub-Zero; sub-zero-wolf.com. Bowls from Espasso; espresso.com. PAGE 178: Vintage chandelier from Rewire Gallery; rewirela.com. New Yorker pool table by Blatt Billiards; blattbilliards.com. Vintage Triennale floor lamp by Arredoluce from 1stdibs; 1stdibs.com. Vintage double lounge chair from Demisch Danant; demischdanant.com. PAGE 179: On pool terrace, Harbor chaise longues and tables by Summit Furniture Inc. (T); summitfurniture.com. On chaise longue cushions, Dew acrylic by Roda; rodanonline.com. In stairwell, Cyla light fixture by JGoodDesign; jgooddesign.com. Wall Installation by J Prichard Design; jpricharddesign.com. PAGE 180–81: In Michael's bath, stool from Flair Home Collection; flairhomecollection.com. In Christina's dressing room, Optic chandelier by JGoodDesign; jgooddesign.com. In master bedroom, on headboard, Helix viscose-cotton from Romo (T); romo.com. Pendant lights by Rewire Gallery; rewirela.com. Nocturne bedding by Matouk; matouk.com. Andina blanket by Anichini; anichini.com. Vintage Jack Arnold sculpture from 1stdibs; 1stdibs.com. On chaise, Electra cotton-viscose by Old World Weavers (T); starckart.com. Cashmere Bricks rug by Luke Irwin; lukeirwin.com. In Christina's bath, tub by Rapsel; rapsel.it. Tub fittings by Dornbracht; dornbracht.com.

OUT OF THE RUINS

PAGES 182–89: Interiors and select furnishings by Martyn Lawrence Bullard Design; martynlawrencebullard.com. Architecture and lacquer kitchen cabinetry by Domenico Minchilli Design; domenicominchilli.com. Landscape design by Formaterra; formatterra.com. Select fabrics by F. Schumacher & Co. (T); fschumacher.com. PAGE 184: On front terrace, Havana Deep Seating sofa and chairs by Gloster; gloster.com; with cushions of Textured Linen Weave acrylic by Perennials (T); perennialsfabrics.com. Pool lined in Vetril Plus tile by Bisazza; bisazzatiles.com. PAGE 185: At entrance, Duomo lanterns by RH; rh.com. PAGE 186: Tablecloth of Buonarroti silk blend by Coraggio (T); coraggio.com. Stools from Mexco; mexco.com. Antique chandelier from Richard Shapiro/Studiolo; studiolo.com. PAGE 187: "Matador" series photographs by Denise de la Rue from Gagossian Gallery; gagossian.com. Chandeliers and candlesticks from Guinevere; guinevere.co.uk. Lombardo chairs by Ebaniesta (T); ebaniesta.com. In Echo leather by Moore & Giles (T); mooreandgiles.com. Peruvian monk's chair from Blackman Cruz; blackmancruz.com. Spanish table from JF Chen; jfchen.com. PAGE 188: In bedroom, bed curtains of Opera silk velvet by Holland & Sherry; hollandsherry.com. Coverlet of Gabriella cotton-silk by Kravet (T); kravet.com. On club chairs, Mont Blanc leather by Moore & Giles (T); mooreandgiles.com. PAGE 189: In guest suite, on bed canopy and bed skirt, Gran Síeble silk blend by Scalamanère (T); scalamanere.com. Large Caravaggio mirror by Formations (T); formationsusa.com. In bath, Capital side table by Formations (T).

FRESH OUTLOOK

PAGES 190–97: Candice and Steven Stark of Stark (T); starkcarpet.com. Interiors and select built-in

furnishings by Reger Designs; trishareger.com. Architectural consulting by Robert Strong Architect; robertstrong.com. Select items by Stark, Old World Weavers, Lelièvre, and Missoni, all available through Stark (T); starkcarpet.com. PAGES 190–91: Sarus ceiling fixture by David Weeks Studio from Ralph Pucci International (T); ralphpucci.net. Cocktail table by Niedermair; niedermair.com. Vintage Venini sconces from Carlos de la Puente Antiques; delapuentearquitectos.com. PAGE 192: Vintage chandelier from Carlos de la Puente Antiques; delapuentearquitectos.com. Campanella Highback armchairs by Niemann Weeks (T); niemannweeks.com. Domani cocktail table by Profiles (T); profilesny.com. PAGE 193: In sitting room, Nebbia ceiling fixture by Ironies (T); ironies.com. King George side tables by Plexi-Craft; plexi-craft.com. In entrance gallery, Abacadazzle wall covering by Maya Romanoff (T); mayaromanoff.com. PAGE 194: On walls, decorative painting by Peter Tachikov; 914-844-1463. Grand dining table by Dakota Jackson (T); dakotajackson.com. Space chairs by Artistic Frame; artisticframe.com. PAGE 195: Fuchsia 8 ceiling fixture by Flos; flosusa.com. Bertola stoole by Knoll from Design Within Reach; dwr.com. PAGE 196: In Candice's bath, cabinetry fabricated by Mark H. Luedeman Inc.; customdesignofny.com. In powder room, curtain of glass links from Global Views; globalviews.com. Galileo mirror by Roger Thomas for APF Munn; apfmunn.com. Bough sconces by Moth Design; mothdesign.com. Sink fittings by Sherle Wagner International; sherlewagner.com. PAGE 197: Wall closets custom made by Mark H. Luedeman Inc.; customdesignofny.com; and upholstered by Custom Decorators Workshop; cdworkroom.com.

VICTORIAN REVIVAL

PAGES 198–207: Architecture by Meyer and Meyer Architecture and Interiors; meyerandmeyerarchitects.com. Interiors by McAlpine Booth & Ferrier Interiors; mcalpineboothferrier.com. Landscape design by Presley Assoc.; presleyinc.com. Select furnishings from Newell; newel.com. PAGE 201: Conservatory chaise longues by Sutherland (T); sutherlandfurniture.com. PAGE 202: Schrader table by Dessin Fournir (T); dessinfournir.com. Louis XVI armchairs by Robiun Casa; jodani.com; in Pequin Stripe cotton-silk by Brunschwig & Fils (T); brunschwig.com. Curtains of Damasco Sieneze silk by Scalamanère (T); scalamandre.com. Urn-shaped wine coolers from O'Sullivan Antiques; osullivanantiques.com. PAGE 203: In lounge, curtains of Perennial linen-silk by Larsen (T); cowtan.com. Cricket sofas by Holly Hunt (T); hollyhuntdesign.com. In main salon, sconces from John Nelson Antiques; johnnelsonantiques.com. Louis Club lounge chairs by J. Robert Scott (T); jrobertscott.com. On armchairs, Isolde Cotton Weave fabric by F. Schumacher & Co. (T); fschumacher.com. Graffiti cocktail table by Nancy Corzine (T); nancycorzine.com. PAGE 204: In library, Directoire-style desk by Roubini Casa; jodani.com. La Falaise dining chairs by Niemann Weeks (T); niemannweeks.com. Agra carpet by Marc Phillips Decorative Rugs (T); marcpilliphisrugs.com. Curtains of Zelander wool by Loro Piana (T); loropiana.com. On screened terrace, Garden chair and San Lorenzo cocktail table by Michael Taylor Designs (T); michaeltaylordesigns.com. PAGE 205: In main kitchen, Glass Bell Jar lanterns by Formations (T); formationsusa.com. On walls, Swiss Coffee paint by Benjamin Moore; benjaminmoore.com. Shaw's Original sink by Rohl; rohlhome.com. Sink fittings by Lefroy Brooks; lefroybrooks.com. Cooktop and ovens by Gaggenau; gaggenau.com. In third-floor kitchen, Urban Smokebeli lanterns by Baker; bakernfurniture.com. Belker stools by Dessin Fournir (T); dessinfournir.com. In Parchment cowhide by Edelman Leather (T); edelmanleather.com. Sink fittings by Waterworks; waterworks.com. PM2LC étagère by Lars Bolander; larsbolander.com. PAGE 206: In living area, Convex Globe lanterns by Jamb (T); jamblimited.com. In bath, tub, sink, and faucet by Waterworks; waterworks.com. Tub fittings by Lefroy Brooks; lefroybrooks.com. In daughter's bedroom, curtains of Scroll linen-cotton by Lee Jofa (T); leejofa.com. Trumeau mirror by Jasper (T); michaelsmithinc.com. Calligram VII carpet by Tai Ping (T); taipingcarpets.com. Table

and chairs by Collection Pierre (T); huttonhome.com. In guest room, London Club chair by Edward Ferrell + Lewis Mittman (T); elf-lm.com. Brocade carpet by Michaelian + Kohlberg; michaelian.com. PAGE 207: Montclair Campaign bed by Jasper (T); michaelsmithinc.com. Curtains of Rossini linen blend by Cowtan & Tout (T); cowtan.com. Tejas wing chair and ottoman by Saladino Furniture (T); saladinostyle.com. In master bath, Treviso chair by Jasper (T). Curtains of Palazzo cotton velvet by Great Plains (T); hollyhunt.com.

SENSE OF TIMING

PAGES 208–217: Interiors by Michael S. Smith Inc.; michaelsmithinc.com. Select items custom made by Jasper (T); michaelsmithinc.com. Rush mats by Leonie Brown; leoniebrown.co.uk. PAGES 210–211: Portuguese cocktail table by JF Chen; jfchen.com. Suzani from Niall Smith Antiques; 212-750-3985. PAGE 212: Medici Lyre table by Hélène Aumont & Assoc. (T); heleneaumont.com. Topkapi chandelier by Soane Britain; soane.co.uk. PAGE 213: Queen Anne chandelier by Paul Ferrante Inc. (T); paulferrante.com. Original globe lights by Jamb (T); jamblimited.com. PAGE 215: In main building guest room, on walls and curtains, Hortaella cotton-linen by Artesania Textil Bujosa; bujosatextil.com. Vintage suzani pillows from Hollywood at Home; hollywoodathome.com. In guesthouse ground-floor suite, on walls, Aucelle Petit cotton-linen by Artesania Textil Bujosa. PAGES 216–217: In master bath, curtains of Granada silk blend by Cowtan & Tout (T); cowtan.com. Louis-Philippe style armchair by Quatrain (T); therien.com. Towels by the White House; thewhite-house.co.uk. In guest bath, L4005B sconces by Robert Kime (T); robertkime.com. Large Balboa mirror by Horner; horner.com. In master suite, ceiling fan from Ann-Morris Antiques (T); annmorrisantiques.com. On accent pillow, Minton viscose blend by Cowtan & Tout (T).

ELEGANCE RECLAIMED

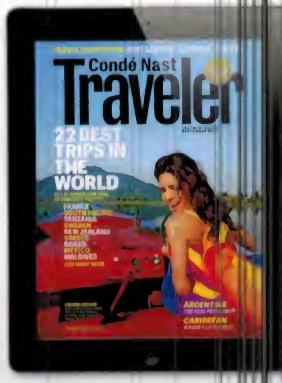
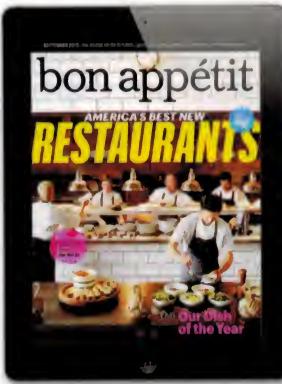
PAGES 218–25: Interiors by Alexa Hampton of Mark Hampton LLC; markhampton.com. Window treatments and select upholstered seating by Anthony Lawrence-Belfair; anthonylawrence.com. Select sconces by Marvin Alexander Inc.; marvinalexanderinc.com. Bedding by Leontine Linens; leontinelinens.com. Carpets by Beauvais Carpets (T); beauvaiscarpets.com. PAGES 218–29: Mirror from James Sansum Fine and Decorative Art; jamessansum.com. Mantel from A & R Asta Ltd.; astafireplaces.com. Antique screens and 5200 cocktail table from Gracie (T); graciestudio.com. Curve-back chairs from H. M. Luther; hmluther.com. In living room, on sofa, Palma Damask silk-cotton by Claremont (T); claremontfurnishing.com. Vases and consoles from Objets Plus; objetsplus.com. PAGE 220: In dining room, side chairs from Karl Kemp Antiques; karlkemp.com; in Beaufort viscose-linen by Pierre Frey (T); pierrefrey.com. Table from Cove Landing; covinglanding1stdibs.com. Claude chairs by the Hickory Chair Furniture Co.; hickorychair.com. In kitchen, cooktop and ovens by Gaggenau; gaggenau.com. Hood by Best; bestrangehoods.com. Sink fittings by Waterworks; waterworks.com. Wine refrigerator by Sub-Zero; subzero-wolf.com. In entry hall, rug from Todd Alexander Romano; toddalexanderromano.com. PAGE 222: In corridor, 1005 doorknobs by the Nanz Co.; nanz.com. In guest room, on walls, Skylight paint by Farrow & Ball; farrow-ball.com. Curtains of Soleil Warp Print silk by Brunschwig & Fils (T); brunschwig.com. Floor lamp from Karl Kemp Antiques; karlkemp.com. PAGE 223: Throw by Loro Piana (T); loropiana.com. PAGES 224–25: In master bath, sink and tub by Kohler; kohler.com. Fittings by Dornbracht; dornbracht.com. In master bedroom, on headboard, Linds Jacquard fabric by Elizabeth Eakins Inc.; elizabetheakins.com. Bench from H. M. Luther; hmluther.com. Dresser and mirror from Objets Plus; objetsplus.com. Table lamps from Florian Papp Inc.; florianpapp.com. On armchair, Liberty Silk Velvet Chantilly Gaufrage fabric by Christopher Hyland Inc. (T); christopherhyland.com. Throw by Loro Piana (T); loropiana.com. □

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SPECIAL REPORT

TURN BACK TIME WITH THE "ANTI-AGING" BREAKTHROUGH EVERYONE IS TALKING ABOUT!

The truth about human growth hormone (HGH):

What is it?
Where does it come from? Can you boost it naturally? And is it really the fountain of youth?

By Tiffany Strobel*

A recent *Shape* magazine article starts out with a very provocative statement: "When you see a 50-year-old actress who can pass for 35, you can bet that good genes aren't the only things responsible for her youthful glow." It's no secret that the rich and famous of Beverly Hills have been turning to Botox® and plastic surgery for years in an attempt to hang on to their youth. But did you know that many among this "it" crowd have been visiting some of the most expensive clinics in the world for controversial human growth hormone (HGH) therapy?

Why? Because they believe HGH helps reduce body fat, increase lean muscle mass, boost mood, heighten sex drive, give them plenty of energy, get rid



"When you see a 50-year-old actress who can pass for 35, you can bet that good genes aren't the only things responsible for her youthful glow."

Source: *Shape* magazine, November Issue, 2012

of wrinkles and tighten saggy skin... making them look and feel decades – not years, but decades – younger. In fact, some are even calling it the "Fountain of Youth."

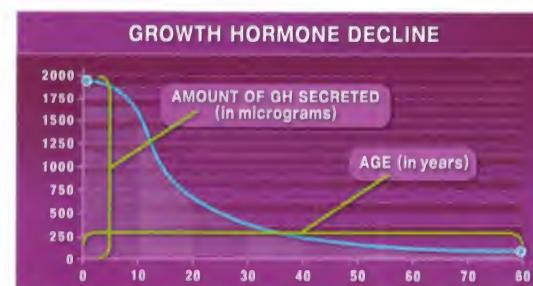
So what exactly is HGH?

HGH is a single chain peptide hormone that's manufactured deep within the brain... in the pituitary gland. It's released into the bloodstream and travels throughout the body. It passes into your fat cells and can actually cause them to shrink. It enters your muscle cells, stimulating lean muscle growth so you

look more tight and toned, even if you haven't been working out. When it reaches the skin it maintains healthy blood flow, ramps up collagen production and strengthens the underlying substructure of the skin's critical architecture, keeping your skin firm, tight and smooth, which is why so many experts call HGH the "youth" hormone... and why some believe it's the key to

combatting aging. The problem is that while our bodies do manufacture HGH, our levels begin to decline rapidly as we age, and until recently most thought the best way to increase our HGH levels was through expensive prescription injections (costs can run as high as \$1500 per month).

In addition to their high cost, these synthetic HGH injections are also extremely controversial, because some experts fear that introducing synthetic HGH into the body may upset the natural production of HGH.



Dr. Oz says: "A recent study [on SeroVital-hgh] showed patients given a special blend of amino acids saw their HGH levels spike more than 6 times..."

Is there a way to increase growth hormone levels naturally?

Until recently, the answer to that question would have been a resounding "No." However, in September of 2012, a group of some of the most highly respected scientists in the world presented their research findings at the prestigious Obesity Society's 30th Annual Scientific Meeting. These research results made headlines, because they showed that for the first time, there was an oral compound capable of increasing mean, bioactive, serum (blood) growth hormone levels... by 682%.

The formula that was the subject of these research findings is now being sold by SanMedica International™ under the trade name SeroVital. And despite its much-hyped research, SeroVital remained an "underground" sensation... until the famed Dr. Oz discussed the product's research on his show.

He introduced the show segment by asking his audience, "How many of you want to start feeling 20 years younger right now?" and then discussed what he called "a new frontier: stimulating your body's production of growth hormones naturally with amino acids."

And when Dr. Oz told his audience, "I have been searching for this from the day we started the show. I've been looking for ways of increasing HGH naturally because I don't like getting the injections," you can imagine the frenzy he started.

Before long, SanMedica was having trouble keeping SeroVital — with its proprietary, highly specialized, patent-pending amino acid formula — in stock. It went from underground sensation to full-blown phenomenon.

Now, after more than 30 years of time-consuming, detailed research, there's finally an affordable oral formula that

encourages the pituitary gland to increase growth hormone production naturally, without dangerous drugs or synthetic hormone injections.

They believe HGH reduces body fat, increases lean muscle mass, boosts mood, heightens sex drive, gives them plenty of energy, gets rid of wrinkles and tightens saggy skin...

So what's the catch?

Well, there are three. First, as with HGH injections, SeroVital is not a "magic bullet," but one part of a healthy lifestyle choice including a sensible diet and exercise regimen.

Second, for proper absorption, you have to take SeroVital-hgh on an empty stomach. That means you either have to take it first thing in the morning and then not eat anything for two hours, or take it at night, at least

two hours after your last meal... before you go to bed.

And last but not least, while SeroVital is far less expensive than prescription HGH injections, it's still not cheap... SeroVital will cost you about \$100 a month.

Is it worth it?

To me, anything that may reduce wrinkles, tighten saggy skin, decrease body fat, increase lean muscle mass, strengthen bones, and boost mood, while giving you plenty of energy and improving sex drive, is a no-brainer. However, make no mistake about it, the "established" medical community (and of course, they know everything) would say its benefits are largely anecdotal, with research that's preliminary. But there's no denying that something that has a chance of making you look and feel decades, not years, but DECADES, younger, is... at the very least... irresistible. Frankly, I'm ready to try it. How about you?



So where can you get SeroVital-hgh?

SeroVital-hgh is currently available at select Ulta stores, and over the next few months, will be available on a limited basis at prestige retailers across the U.S. Having a hard time finding SeroVital-hgh? Can't wait? You can order it directly from SanMedica International by calling 1-800-814-5241 or visit their website at www.SeroVital.com. Use the promo code HGH106 at checkout and shipping is free!†



Ulta Beauty says: "Even with more than 550 stores, we're still having a tough time keeping SeroVital in stock!"



OPEN FORUM

The Memorial to Victims of Violence in Mexico, which opened in Mexico City earlier this year, is a powerful study in storytelling. Designed by Gaeta-Springall Arquitectos, the project doesn't communicate a specific narrative but instead invites ongoing dialogue, with 70 Cor-Ten-steel slabs (many of them upwards of 40 feet tall) onto which visitors can scribble or carve their own thoughts and tributes. The monumental tableau punctuates, at regular intervals, nearly four acres of Chapultepec Forest, on a site previously controlled by Mexico's Ministry of Defense. Reminiscent of Richard Serra sculptures, the rugged walls provide a striking setting for remembrance and reflection. —SAMUEL COCHRAN

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